

APPLESEED!
By William Davidson

Based on the original script by Todd Van
Every
Lyrics by Bill Davidson
Music by Irwin Webb

ACT ONE

SCENE I,1

INT. MEG FORD'S HOME IN LICKING CRICK COMMONS - DAY.

A KITCHEN TABLEAU ON A MOVABLE STAGE IN FRONT OF THE SCRIM. THERE IS A SMALL TABLE WITH FOUR CHAIRS. A WINDOW IS AT THE BACK, AT WHICH A LITTLE BOY (HIRAM JR.) STANDS LOOKING OUT. MEG FORD, NEE ZIMMER, IS SITTING AT THE TABLE KNITTING.

HIRAM JR.

Look, grandma.

MEG ZIMMER/FORD

What is it, Hiram?

HIRAM, JR.

There's a skinny old guy out there with no shoes.

MEG ZIMMER/FORD

No shoes?

HIRAM, JR.

And a long white beard.

MEG ZIMMER/FORD

My sakes. Sounds like...

(gets up and looks out the window)

Why, I'll be switched. It is Johnny, sure enough. Can't believe a whole year has passed. Looks tired, don't he?

HIRAM, JR.

Johnny? Johnny who?

MEG ZIMMER/FORD

Why, Johnny Appleseed, son. I've never told you about Johnny?

HIRAM, JR.

No, Ma'am. Would you?

MEG ZIMMER/FORD

Well, it's a long story. Funny at times, wonderful at times. And downright tragic.

HIRAM, JR.

Oh. Does anybody get killed?

MEG ZIMMER/FORD

Hiram, Junior. What a question!

HIRAM, JR.

Yes'm. Well, do they?

MEG ZIMMER/FORD

Sadly, turns out they do.

HIRAM, JR.

Tell it, grandma! Tell it!

MEG ZIMMER/FORD

All right, all right. Settle down. Now as I recall, it all started in a place called Leominster, way up in Maine. Johnny lived there with his family, raising apple trees. But he had an itch to be somewhere else. Like a little voice inside telling him it was time to move on.

The tableau moves offstage and the curtains open.

EXT. THE CHAPMAN HOME - DAY

THE STAGE IS SPLIT, WITH THE EXTERIOR OF THE CHAPMAN HOME STAGE RIGHT; THE INTERIOR OF THE HOME STAGE LEFT. THE HOME SIDE IS DARK; WE ONLY SEE ITS FORM. IN THE EXTERIOR SIDE WE SEE TREES, GRASS.

JONATHAN CHAPMAN is sitting on a tree stump, his head in his hands. NATHANIEL CHAPMAN {NATE}, his brother, is sitting beside him, both very solemn.

NATE

Well, that didn't go very well.

JOHNNY

Don't have to tell me.

NATE

Why did you do it? Talk up to Preacher Josephus like that?

JOHNNY

'Cause I just couldn't sit there and listen to that stuff coming out of his mouth. Hell and damnation and hate and fear and...

NATE

But he's the preacher. That's what he's supposed to do.

JOHNNY

I know, I know. That's his job. Scarin' the daylight out of everybody. I just don't believe that's what it's all about.

NATE

You shoulda just kept your mouth shut. Minded your own business.

JOHNNY

I know, I know. But I just couldn't. Like there was a little voice inside me, tellin' me to set him straight.

NATE

(putting a hand on Johnny's forehead to see if he's delirious)

Oh, good. Now you're hearing voices.

JOHNNY

No. Not hearing voices. I... well, yeah. Hearing and listening. And I couldn't turn it off. You've got one too, don't you? A little voice that says "Do that," and "Don't do that?" Like a conscience?

NATE

I guess I do. But I don't listen when it tells me to do something I'll get in trouble for.

JOHNNY

No, no, Nate. You got to listen.

JOHNNY (cont'd)

You got to...

(SINGS) LISTEN TO THE VOICE

LISTEN TO THE VOICE DOWN DEEP INSIDE YOU
LISTEN TO WHAT IT'S TRYIN' TO SAY
IT'S YOUR CONSCIENCE AND YOUR GOOD SENSE TRYIN' TO GUIDE YOU
TO HELP YOU FIND YOUR WAY.

THINK OF COLUMBUS, APPROACHING LAND
BEACHING HIS SHIPS, JUST LIKE HE PLANNED
HE PROVED THE WORLD WAS ROUND, NOT FLAT.

NATE

BUT WHERE HE THOUGHT HE WAS WAS NOT WHERE HE WAS AT.

JOHNNY

WELL, THAT'S ALL RIGHT. AND THAT'S OKAY.
'CAUSE HE DISCOVERED THE USA.

LOOK AT THE PATRIOTS, OF SEVENTY-THREE
TURNED BOSTON HARBOR INTO A CUP OF TEA
DOING WHAT THEY KNEW WAS RIGHT...

NATE

AND STARTIN' ONE HELL OF A FIGHT.

JOHNNY

BUTTT... THAT'S ALL RIGHT. AND THAT'S OKAY.
THEY MADE THIS COUNTRY WHAT IT IS TODAY.

'CAUSE THEY LISTENED TO THE VOICE DOWN DEEP INSIDE 'EM
LISTENED TO WHAT IT WAS TRYIN' TO SAY
LET THEIR CONSCIENCE AND THEIR GOOD SENSE GUIDE 'EM
TO HELP THEM FIND THEIR WAY.

LADY GODIVA, THE STORY GOES
TO FIGHT TAXATION, TOOK OFF HER CLOTHES
RODE THROUGH TOWN AT A QUIET TROT...

NATE

BUT CAN YOU IMAGINE WHAT HER HUSBAND MUSTA THOUGHT?

JOHNNY

WELLLL... THAT'S ALL RIGHT. AND THAT'S OKAY.
SHE MADE HER POINT IN A VERY VIVID WAY.

NATE

Seems to me if she really wanted to make her
point she'd of cut her hair first.

JOHNNY

But are you getting my point?

NATE

I guess I see what you mean, Johnny. But it
kinda' works both ways, don't it?

JOHNNY

How d'ya mean, Nate?

NATE

Well, for instance...

TAKE ADAM AND EVE IN PARADISE
THOUGHT THAT APPLE LOOKED MIGHTY NICE
THOUGHT THEY'D TRY A LITTLE TASTE

JOHNNY
AND ALMOST RUINED THE HUMAN RACE.

NATE
AND THAT WAS DUMB. IT WASN'T SMART.
THEY ALMOST RUINED US BEFORE WE'D GOT A START.

JOHNNY/NATE
'CAUSE THEY DIDN'T HEAR THE VOICE DOWN DEEP INSIDE 'EM
DIDN'T LISTEN TO WHAT IT WAS TRYIN' TO SAY
DIDN'T LET THEIR CONSCIENCE AND THEIR GOOD SENSE GUIDE 'EM
AND SO THEY LOST THEIR WAY.

JOHNNY
You're catchin' on. Just listen and let it
lead you.
THINK OF THE CHRISTIANS, OF LONG AGO.
THEY DIDN'T GIVE UP GOD, OH NO.
THEY KNEW THEY'D FOUND THE HOLY WAY...

NATE
BUT NERO FED 'EM TO THE LIONS, ANYWAY.

JOHNNY
WELL, THAT'S ALL RIGHT, AND THAT'S OKAY.
THEY'LL BE IN HEAVEN ON JUDGEMENT DAY.

JOHNNY/NATE
'CAUSE THEY LISTENED TO THE VOICE DOWN DEEP INSIDE 'EM
LISTENED TO WHAT IT WAS TRYIN' TO SAY
LET THEIR CONSCIENCE AND THEIR GOOD SENSE GUIDE 'EM
AND LEAD THEM ON THEIR WAY.

NATE
(at the end of the song puts his ear on
Johnny's chest)

JOHNNY
TJ, what in heck are you doin' now?

NATE
Can't hear my voice yet, Johnny. Thought I'd
see what yours is sayin'.

JOHNNY

Right now it's saying "Father's going to kill me."

INT. THE CHAPMAN HOME - DAY

The lights come up on the Chapman home interior, showing us a modest interior of the period. LUCEY CHAPMAN, Johnny's stepmother, is tending a pot on a hook hanging over the kitchen fireplace. NATHANIEL CHAPMAN, Johnny's father, is pacing angrily around the kitchen. ELIZABETH, Johnny's eight-year-old sister, is in the parlor, sitting at the harpischord, staring at the keys.

NATHANIEL

How could he do this to me?

LUCEY

(says nothing, just keeps stirring.)

NATHANIEL

It will ruin us.

LUCEY

Oh, Nathaniel. It can't be that bad.

NATHANIEL

What else can happen? Both Elizabeths gone. Both farms, gone. Six long years in the army. That terrible winter at Valley Forge. Just getting back on our feet again. And now this.

LUCEY

I know it's been hard for you. But it was just a boy's rebellion.

NATHANIEL

A boy's rebellion? Heresy! Sacrilege! Denying the very foundations of religion.

EXT. THE CHAPMAN HOME - DAY

JOHNNY

Oh, boy. Did you hear that?
(lifting his head and looking at the house)

NATE

Did I hear that? They probably heard it all the way down at the church.

JOHNNY

Well... I guess I better go in and take my medicine.

Johnny gets up and walks toward the door.

INT. THE CHAPMAN HOME - DAY

The outside parlor door opens.
JOHNNY walks in and sees Elizabeth.

JOHNNY

Hi, Elizabeth. Still waiting for that thing to play itself?

ELIZABETH

(giggles and looks sheepish)

Johnny pats her on the head and walks toward the kitchen.

LUCEY

It's been hard for him, too, Nathaniel. With you gone all those years, no real mother.

NATHANIEL

I know, I know. But this!
(looks up and sees Johnny)
There you are!

JOHNNY

Hello, father. Mother.

NATHANIEL

Jonathan, how could you? In front of the entire congregation.

JOHNNY

Father, I only..

NATHANIEL

...told the Bishop he was a fool.

JOHNNY

No, I...

NATHANIEL

To stand there and argue with him at the top of your lungs? What in the name of God Himself were you thinking?

LUCEY

Nathaniel!

NATHANIEL

I beg yours and the Lord's forgiveness, Lucey.
But I am sorely distraught.

JOHNNY

Father, I...

NATHANIEL

Who has been putting these ideas in your head?

JOHNNY

(Putting a book on the table)

It's not the way you're making it out to be,
father.

NATHANIEL

(picking up the book)

Swedenborg. That heretic. I might have known.
John, do you realize I am a lay preacher in our
church?

JOHNNY

I do, father, but...

NATHANIEL

And that our church is totally opposed to every
single teaching of that man - that Swedenborg?

JOHNNY

Father, if you'd just read..

His father throws the book across
the room. It hits the wall and
pages fly.

NATHANIEL

You have disgraced me. And put our house in
jeopardy.

LUCEY

Really, Nathaniel, I don't think..

NATHANIEL

I've seen heretics put in the stocks for less.
I've put them there myself, God help us.

JOHNNY

I'm sorry, father. I didn't think.

NATHANIEL

(Putting on his coat)

You didn't think. What a surprise.

LUCEY

Nathaniel, where are you going?

NATHANIEL

To talk to the elders. To try and explain the actions of my idiot son.

LUCEY

Nathaniel!

Nathaniel bangs out the door.
Johnny sinks down in a chair at the table.

JOHNNY

I've never seen him so angry.

LUCEY

He's frightened.

(notices Elizabeth, who is now standing in the doorway to the parlor, taking it all in.)

LUCEY (cont'd)

Elizabeth! Get back to your blessings, please.

Elizabeth sadly goes back to the harpischord and begins pecking out her blessings: *In my beginnings, etc.* The sound of her singing and playing is a counterpoint to the next song.

JOHNNY

He's that scared of being put in the stocks?

LUCEY

More than that. Of his world turning upside down. Losing the respect of the townspeople.

JOHNNY

I am an idiot.

LUCEY

No, John. You're very bright. But you're also young and impressionable.

JOHNNY

Well, I've decided to leave.

LUCEY

(sitting down)

Leave? And go where?

JOHNNY

I don't know. Just go. Out of Leominster. Father can say he cast out the devil in his own house.

LUCEY

I think your leaving would hurt him sorely.

JOHNNY

More sorely than losing the respect of the townspeople?

Johnny gets up and goes through a door, out of sight, and we hear drawers open and close, sounds of packing.

LUCEY

You're really going?

JOHNNY

I must. At least until things settle down.

LUCEY

But where will you go? Where will you stay? You have no money.

JOHNNY

Oh, I have a few dollars saved up. I'll find work. And sleep under that stars. It will be an adventure.

LUCEY

Your father loves you, Johnny. I love you.

JOHNNY

(coming back into the room)

I know you do, Lucey. You've been a wonderful mother. I'll miss you terribly. But I must do what I must do.

LUCEY

Well, if you must, you must. Each of us has to find our own destiny. But be careful, Johnny. I fear I may never see you again.

As Lucey sings, Elizabeth continues pecking out her blessings in counterpoint. Late in the song, Nate opens the door and stands, watching.

ELIZABETH

SONG: IN MY BEGINNINGS

IN MY BEGINNINGS
GOD ME SPEED
IN GRACE AND VIRTUE
TO PROCEED.

LUCEY

SONG: GO SPEND YOUR DAYS

YOU ARE YOUNG, BUT DEEP INSIDE YOU
SOMEONE'S HUNG A LAMP TO GUIDE YOU
FOLLOW ITS LIGHT FOR THE REST OF YOUR YEARS
FOLLOW IN SPITE OF LAUGHTER AND TEARS.

GO SPEND YOUR DAYS
AS YOUR HEART TELLS YOU TO DO
LIFE IS SHORT, TIME GOES BY
WHAT ARE WE, YOU AND I?

GO LIVE YOUR LIFE
LIVE IT WELL WHILE YOU ARE YOUNG
HAPPINESS COMES AND GOES
WHY THIS IS, NO ONE KNOWS.

FILL ALL YOUR DAYS TO THE BRIM
LIVE THEM ONE BY ONE
UNTIL THE FINAL DAY IS DONE.

GO SPEND YOUR DAYS
AS YOUR HEART TELLS YOU TO DO
LIFE IS SHORT, TIME GOES BY
WHAT ARE WE, YOU AND I?

They hug again, and Johnny turns to leave. He sees Nate in the doorway. Elizabeth comes in from the parlor and joins him.

NATE

So you're leaving right now?

ELIZABETH

Johnny, no. I don't want you to leave.

JOHNNY

I know, Bess. I don't want to, either. But it's time. I have to, before I have time to think about it. I wish you two were coming with me.

LUCEY

Oh, no. Don't go putting ideas into those impressionable heads.

JOHNNY

(hugging all three)

I love you all so much and I'll miss you like fire.

He grabs his gear and hurries out the door. The stage goes dark.

SCENE I,2

INT. THE CHAPMAN HOME

Lights come back up on Lucey AND FATHER STAGE right, IN THE KITCHEN, AT THE TABLE. The other side of the stage is still dark except for a bright moon, which lights a lump lying on the ground. Lucey is reading a letter from Johnny.

LUCEY

(reading)

He wants us to forgive him for not writing more often. Of course we do.

NATHANIEL CHAPMAN

Don't need the commentary. Just read the letter. Or don't. All the same to me.

LUCEY

All right, all right. He says "I was lucky enough to run into a traveler who was going to pass through Leominster, and he was kind enough to carry this letter to you. I hope you receive it. I hope you all are well, and the trees are flourishing. The years - can it be five already? - have gone by quickly -- except when I think of you and home."

During her reading of the letter the lump begins to move. We recognize Johnny.

LUCEY (cont'd)

"Money has not been hard to come by, but is not plentiful, either. My nurseryman ancestry must be showing through, because I've found a niche: getting seeds from the cider mills and planting apple trees for people. Ha! Seems I've come full circle. With what I make from that, I get by. A few weeks ago I arrived at a place -- Ohio -- where there aren't any apple trees at all, and the settlers miss them sorely. They say the apple trees remind them of home, as they do me."

(To Nathaniel)

He misses us.

Nathaniel does not reply. His mother picks up a pencil and paper, and begins writing.

LUCEY (cont'd)

(speaking as she writes)

It was so good to hear from you, Jonathan,
after all this time. We miss you so much, too,
and wonder when you will be coming home.

NATHANIEL CHAPMAN

Is he in jail yet?

LUCEY

Your father misses you and sends his love.

Johnny pulls Lucey's letter out of
his pocket and begins to read out
loud with her, straining to see
the words in the dim light. Her
voice fades away as the other part
of the stage fades to dark.

NATHANIEL CHAPMAN

I wonder what he's going to be when he grows
up.

LUCEY

He's worried about you and how you're going to
spend the rest of your life. We love you.
I hope we this letter finds you, and finds you
in good health.

Lucey's voice fades out as she and
Johnny read the last line.

LUCEY (cont'd)

With much love, your father and me.

JOHNNY

Hmmm. He's worried about you and how you're
going to spend the rest of your life. Well, so
am I. Doing the best I can, I guess. Trying to
find out where I fit in this great mysterious
universe. Just doing the best I can. S'what I'm
out here for, isn't it? To find me? Johnathan
Chapman, are you out there somewhere?

He sees a worm on the ground
before him

JOHNNY (cont'd)

Behold the lowly worm. Knows exactly what he's
supposed to do in this life, and does it. No
questions asked.

JOHNNY (cont'd)

SONG: MASTER PLAN

Johnny picks up the worm, lifts it gently, examines it. Sings MASTER PLAN. As he sings he wanders to the front of the stage and all the lights go dark behind him.

LOOK AT THE WORM
DOWN IN THE GROUND
NEVER MAKES A SOUND
DOWN OUT OF VIEW

THINK OF THE WORM,
WIGGLE AND SQUIRMIN'
WORKIN' BELOW
HELPIN' THINGS GROW
HAPPY IN THE WORK HE'S BEEN GIVEN TO DO

HE'S FOUND HIS PLACE IN THE MASTER PLAN
AND HE KNOWS HE'S DOIN' THE BEST HE CAN.

He discovers a bee.

LOOK AT THE BEE
HOUR AFTER HOUR
MAKING HIS WAY FROM
FLOWER TO FLOWER
DAY AFTER DAY.

THINK OF THE BEE
SEASON TO SEASON
BUZZIN' TO AND FRO
HELPIN' THINGS GROW
HAPPY IN THE WORK HE'S BEEN GIVEN TO DO.

HE'S FOUND HIS PLACE IN THE MASTER PLAN
AND HE KNOWS HE'S DOIN' THE BEST HE CAN.

LOOK AT THE GULL
UP IN THE SKY
NEVER WONDERS WHY
HE'S UP SO HIGH.
NEVER WONDERS WHY.

THINK OF THE GULL
GLIDIN' AND SCULLIN'
WORKIN' ABOVE
FOR THE GOD OF LOVE
HAPPY IN THE WORK HE'S GIVEN TO DO
HE'S FOUND HIS PLACE IN THE MASTER PLAN
AND HE KNOWS HE'S DOIN' THE BEST HE CAN.

THINK OF YOU AND ME
NO RHYME OR REASON
WE STUMBLE ALONG
KNOWIN' SOMETHIN' IS WRONG
TILL WE FIND THE WORK WE'VE BEEN GIVEN TO DO

AND TAKE OUR PLACE IN THE MASTER PLAN
AND KNOW WE'RE DOIN' THE BEST WE CAN.

At the end of the song he sees the end of a flatboat sticking out, stage right, and crawls under the tarp, carrying a burlap bag, with his backpack on his back. The stage goes dark again.

SCENE I,3

THE DOCKS OF MARIETTA, OHIO. IT IS THE SPRING OF 1800, JUST AFTER DAWN

Slowly the lights rise to musical underscoring. Objects begin to take shape in silhouette -- flatboats, barrels, bales of cotton, the edges of dockside buildings.

The shadowy figure of THOMAS JEFFERSON SPRINGER (TJ) sneaks into view, broken chains around his ankles jangling lightly. He looks around furtively, then freezes as offstage THE FIRST DOCKWORKER freely whistles the first eight bars of

SONG: THE OHIO

The whistling trails off and TJ starts to exit, only to freeze once more when the voice of THE SECOND DOCKWORKER continues the verse in lyric from offstage on the opposite side.

SECOND DOCKWORKER

I THOUGHT I'D SEEN MOST EVERYTHING THE RIVER HAD TO SHOW...

When the voice trails off, TJ quickly looks around, then darts behind several barrels stage right. The foreground is now being lighted, as the stage lights continue their slow rise.

The two DOCKWORKERS enter from opposite sides; the SECOND DOCKWORKER carries a lantern. They meet at center stage.

FIRST DOCKWORKER
(rubbing his head)
Oooo. The dog that bit me musta had two heads.

SECOND DOCKWORKER
Ahh, he only looked that way last night.

FIRST DOCKWORKER
Maybe so. But he sure feels that way this morning.

SECOND DOCKWORKER
(jerking a thumb at the boat where Johnny is hiding)
Looks like Mike Fink came in during the night.

FIRST DOCKWORKER
Well, that's Mike. Daring the river after dark.

SECOND DOCKWORKER
Ohio's too fickle to be takin' them kinds 'a chances.

A "working girl" flounces across the stage and exits.

FIRST DOCKWORKER
(following her)
Just like the gals in Marietta.

SECOND DOCKWORKER
She's a fickle one alright.

He begins to sing freely, slowly, without accompaniment.

(1) "OHIO"

I BEEN PUSHIN' BARGES TWENTY YEARS OR SO
AND I THOUGHT I KNOWED A THING OR TWO ABOUT THE WAY THEY GO
ANY I THOUGHT I'D SEEN MOST EVERYTHING THE RIVER HAD TO SHOW
BUT I NEVER KNOWED HOW THE WATER FLOWED
TILL I RODE...

He blows out his lantern.

...THE OHIO.

Several more dockworkers drift onstage and join in the song. As the verse progresses, more people enter and join while the stage gradually fills.

Morning has come to Marietta. Workers enter with their loads, barrels are rolled onstage, groups gather, business transactions take place.

Orchestral accompaniment begins and tempo increases until it's fully established.

ENSEMBLE

I BEEN PUSHIN' BARGES TWENTY YEARS OR SO
AND I THOUGHT I KNEW A THING OR TWO ABOUT THEY WAY THEY GO
AND I THOUGHT I'D SEEN MOST EVERYTHING THR RIVER HAD TO SHOW
BUT I NEVER KNOWED HOW THE WATER FLOWED
TILL I RODE... THE OHIO.

A grizzled fur trapper pushes his way through the crowd to stage center.

TRAPPER

I COME OUT WEST T'BE BY MYSELF
BEFORE THE POPULATION RISED
WASN'T A TRACE OF THE HUMAN RACE
NOW IT'S TOO DADBURNED CIVILIZED.

ENSEMBLE

NOW IT'S TOO DADBURNED CIVILIZED.

The storekeeper comes to the front.

STOREKEEPER

INDIAN WAR'S A THING OF THE PAST
THEY'RE ALL SWEET AS APPLE PIE
NO TROUBLE NOW, AND NONE FORECAST
WHY, WE AIN'T HAD A SCALPIN' SINCE LAST JULY.

ENSEMBLE

WE AIN'T HAD A SCALPIN' SINCE LAST JULY.

MIKE FINK enters carrying two buckets of water, goes to his boat and throws back the tarp, exposing Johnny, who is fast asleep.

He motions to the crowd, and the crowd, seeing what's going on, turns watchfully quiet.

MIKE FINK

(in a stage whisper)

I'd thought to swab down the deck before I shove off, but maybe the sleeping beauty needs it a bit more?

ENSEMBLE

Aye, Mike, give it to him. Wake the damned stowaway up. Let him have it, Mike. (and other encouragements)

Mike dumps a bucket on Johnny, who wakes up sputtering and gagging.

MIKE FINK

Good morning, beanpole.

(reaches down, grabs Johnny by the collar, and tosses him out of the boat)

Here's what you get for stowing away on Mike Fink's boat.

He throws Johnny's backpack and burlap sack after him. The backpack comes open, spilling a dozen or so apples and some seeds, which Johnny scrambles to pick up. Mike quickly grabs an apple, and gives Johnny a kick in the pants to help him on his way.

MIKE FINK (cont'd)

Well, apples is it? I ain't seen one of these in... well, I don't know when. I'll just keep it as payment for your night's sleep.

(takes a huge bite)

Damn, that's good!

Johnny looks at him openmouthed, then grabs the rest of the apples and seeds, sticking them back in his backpack. When he has them all he sneaks away off stage left.

FARMER

THEY WOULDN'T BELIEVE THE OHIO
BACK HOME IN PHILADELPH-I-AY
THEY OUGHT TO SEE THE CORN I GROW
POKE IT DOWN IN THE GROUND AND GET OUTTA THE WAY

ENSEMBLE

POKE IT DOWN IN THE GROUND AND GET OUTTA THE WAY.

More dancing follows. During the dance, we hear the angry voice of NED POTTER.

NED POTTER

Now get away and keep away.

Johnny is tossed onstage, arriving in a jumble of arms, legs, apples, sack, and backpack. The burly NED POTTER quickly follows.

NED POTTER (cont'd)

I wouldn't be carryin' the strange lookin' likes of you up the Muskingum -- 'r any other river! Keep away from my boat.

NED POTTER (cont'd)

THE RIVER DON'T DO NOTHIN' FOR FREE
'CEPT BREAK YOUR BACK AND FRY YOUR HIDE.
IT'S A HARD LIFE HERE, YOU'LL QUICKLY SEE
WITH NO ROOM FOR SLACKERS AND NO FREE RIDE.

ENSEMBLE

NO ROOM FOR SLACKERS AND NO FREE RIDE.

Ned turns and waves to the crowd, joining them.

As Johnny starts to get up, a fancy dressed DUDE rushes over to help him.

DUDE

Here, let me help you, dear boy. The way these people act -- like a bunch of savages.

DUDE (cont'd)

SINCE I COME IN ON THE VERY LAST BOAT
SCRATCHING AN ITCH I HAD TO ROAM...
BEEN SWINDLED AND SMOTE, MY COAT'S BEEN STOLE
GEE, FELLOWS, I WANT TO GO HOME.

ENSEMBLE

Awwwwwwwww.

More dancing.

Johnny watches for a few moments, then gathers up his apples, sack, and backpack and heads for the barrels where TJ is hiding, to make adjustments to himself and his pack. He puts the apples and sack down, plumps up his backpack, and starts putting the apples back in it.

When there is only one apple left, with Johnny's attention on the backpack, TJ's hand snakes out and steals it. Johnny, without looking, reaches for the last apple, feels for it, then looks, finding it gone. He begins searching for it among the barrels.

PUSHIN' BARGES
NED POTTER

TENDIN' STORE
FIGHTIN' INDIANS WAR BY WAR
STOREKEEPER

TRAPPIN' FURS
TRAPPER

GROWIN' CROPS
FARMER

AND CLEARIN' LAND
MEN

ENSEMBLE
LIFE IS HARD!
MARIETTA WAS WILDERNESS NOT MANY YEARS AGO
OVERSTOCKED WITH SAVAGES, WITH BEAR AND BUFFALO
WE SCRATCHED AND FOUGHT FOR WHAT WE'VE GOT
WE WON IT BLOW BY BLOW.
NOW LOOK AROUND, IT'S THE BEST DAMN TOWN
UP AND DOWN
THE O-HI-O.
(SHOUTED) O-HI-O!

As the crowd breaks up, two rough looking SLAVECHASERS enter.

They look around and start questioning the townsfolk, who shake their heads.

At the same time, NED POTTER and a few TOWNSPEOPLE walk over to Johnny.

NED POTTER
No hard feelings, eh, boy?

Johnny looks up from his searching, startled.

NED POTTER (cont'd)
Just thought you was a no account stowaway. Didn't know you was such a upstanding young man. Uh... you got any more a' those apples on ya'?

TOWNSPEOPLE
(all speaking at once)
Yeah. Got any more? Sure like to have an apple again. Haven't even seen an apple in years. Be happy to pay you for it.

NED POTTER
(a little flustered)
Uh, yeah, of course. Be happy to pay you for one. Here's a nickel.

TOWNSPEOPLE
How many you got? Here's a dime. Open your pack, boy, let's see those apples.

THE STOREKEEPER, seeing what's going on, places himself between the crowd and Johnny.

STOREKEEPER
All right, folks. Calm down, calm down. I've ordered these apples all the way from back East. Let me take care of business here and I'll be over to the store in a blink or two.

The townspeople, grumbling, slowly disperse.

STOREKEEPER (cont'd)
(turning to Johnny)
All right, son. Let's talk apples. How many ya' got?

Johnny just sits and looks at him, mouth open.

STOREKEEPER (cont'd)

Apples, son. How many?

(reaches down, grabs Johnny's backpack,
and looks in it)

Well, now. Six, eight, eleven, umm, ummm, my
gosh, boy. I count an even dozen so far,
including this one that almost got away.

He reaches for the apple that
rolled between the barrels and
finds a chain.

STOREKEEPER (cont'd)

Here, now. What's this?

TJ jumps to his feet and starts to
run, but the storekeeper gives the
chain a jerk, pulling his feet out
from under him. TJ hits the deck
hard.

STOREKEEPER (cont'd)

Wha... Where'd he come from?

JOHNNY

Don't know.

STOREKEEPER

What's he doin' in chains?

JOHNNY

Don't know.

STOREKEEPER

Must be that runaway -- the ones those nasty
slavechasers was asking about.

JOHNNY

Thought this was a free territory.

STOREKEEPER

It is, boy. But them slavechasers said this
black they're chasin' stole a cow down in
Virginia.

TJ

(sitting up slowly and rubbing the back of
his head)

Never stole no cow. Borrowed an apple. Never
stole no cow.

STOREKEEPER

Don't make no difference to them slavechasers
whether you did or not.

(MORE)

STOREKEEPER (CONT'D)

Like the boy says, this is free country, but you better stay out of sight f'you expect to stay around here.

(to Johnny)

So what d'ya say, boy? Nickel apiece. That's, um, um, sixty whole cents. Lot of money for a young man like you.

Johnny, still pretty much bewildered by everything, moves his mouth like a fish.

JOHNNY

Sixty cents?

STOREKEEPER

Boy, you drive a hard bargain. All right, ten cents. Ten cents per apple. That's a dollar and twenty cents total. Almost a week's pay for many around here. You got any more in that backpack, boy? Here, let's see.

He reaches for the backpack and Johnny pulls it away.

STOREKEEPER (cont'd)

All right, all right. Don't get testy.

He sets a handful of coins in front of Johnny, who picks them up and puts them in his pocket.

STOREKEEPER (cont'd)

(picking up the apples and putting them in his apron)

Sold! You should be a horsetrader, boy. A dime an apple.

(starts toward his store, yelling)

Here you are, folks. Bright, sweet, tasty apples fresh from the East. Only two bits apiece.

The townspeople rush toward him, waving money.

TJ starts to get up and Johnny jerks him down again as the two slavechasers re-enter.

TJ

Wha..

JOHNNY

Quiet. Get down. It's those slavechasers.

TJ peeks from behind a barrel,
then crawls off stage left as fast
as he can. The slavechasers walk
toward Johnny, who picks up his
backpack and sack and stands.

FIRST SLAVECHASER

Hey, you. Apple boy. You seen a black around
here? 'Bout this tall. Draggin' chains?
(points to the barrels)
Look behind those barrels, Claude.

JOHNNY

'Bout this tall? Chains? Seems I heard talk
about one over... over... there, by the saloon.
More'n hour ago, though. They said he was
headed East.

FIRST SLAVECHASER

East, huh.

Suddenly he grabs Johnny and pins
him against the wall.

FIRST SLAVECHASER (cont'd)

You tellin' me the truth, apple boy>

JOHNNY

Yes, sir. Oh, yes sir.

FIRST SLAVECHASER

(pulls out a wicked looking knife)
You better be. 'Cause if I find out you're
lyin' I'll take this knife and
(point the knife at Johnny's mouth and
twists it)
Cut your lyin' tonque out.

SECOND SLAVECHASER

Oh, come on, Ray. That boy don't know nothin'.

FIRST SLAVECHASER

(shaking off the second slavechaser,
becoming even more malevolent)
How do you know he don't know nothin'? For all
we know him and that runaway is in cahoots.

SECOND SLAVECHASER

Dammit, Ray, come on. I need a drink.

FIRST SLAVECHASER

I'm comin', I'm comin'. You remember what I
said.

JOHNNY

I will. I mean I do.

The two slavechasers walk toward the saloon. As soon as they're out of sight Johnny grabs his gear and runs offstage left.

SCENE I,4

A CLEARING IN THE FOREST.

Johnny runs in, panting, looking around for TJ, who is nowhere to be seen. Suddenly TJ appears from behind Johnny and grabs him.

TJ

What you doin' followin' me, apple boy? You plannin' on turnin' me over to them slavechasers? Claim the reward?

JOHNNY

(struggling)

No! Let me go. I just thought you might need some help. Didn't know there was a reward, anyway.

TJ

Now you know it, that change your mind?

JOHNNY

No! Don't worry, you can trust me.

TJ

Don't trust nobody. Specially no white folks.
(lets go of Johnny and pushes him down on the ground.)

Don't no blacks trust no white folks.

WHITE MAN

SITTIN' UP THERE IN YOUR IVORY TOWER
YOU'VE GOT THE POWER, WHITE MAN
YOU'VE GOT THE COUNTRY IN YOUR HANDS
YOU'RE A WHITE MAN LIVING IN A WHITE MAN'S LAND
WHITE MAN

PAIN IS A TOTAL STRANGER TO YOU
YOU NEVER LEARNED WHAT IT MEANS TO CRY
YOU NEVER SAW YOUR DADDY DIE
BEATEN TO DEATH 'CAUSE HE TALKED UP TO
A WHITE MAN

LOOK AT MY HAND AND SEE THIS RING
BEEN IN MY FAMILY A THOUSAND YEARS
IF YOUR GUNS HADN'T CRUSHES OUR SPEARS
IT MEANS I WOULD HAVE BEEN A KING
WHITE MAN

SITTIN' UP THERE IN YOUR IVORY TOWER
YOU'VE GOT THE POWER, WHITE MAN
YOU'VE GOT THE COUNTRY IN YOUR HANDS
YOU'RE A WHITE MAN LIVING IN A WHITE MAN'S LAND
WHITE MAN

BUT 'SPOSE YOU WAS CHANGED BY THE MAN ABOVE
SUPPOSE HE PUT YOU IN THE BLACK MAN'S PLACE
COULD YOU KEEP THE FEAR OUT OF YOU FACE
SPOSIN' YOU WAS THE PROPERTY OF A BLACK MAN
WHITE MAN

WHITE MAN

TJ defiantly takes a couple of
steps away from Johnny; the chains
jangle and trip him.

JOHNNY

(helping him up)

I'm sorry for what people do to each other.
Sorry for what you and your people have been
through. Honestly. But we can deal with that
later. You'll either trust me or you won't.
Right now let's see if we can get those chains
off of you.

(looks through his pack, finds a chisel)

Hand me that rock over there.

TJ stares at him for a long
moment, then picks up the rock,
weighs it in his hands, as if
weighing the possibility of
bashing Johnny with it, then
cautiously hands it over.

JOHNNY (cont'd)

TJ, still unsure, cautiously
hobbles over and obeys. Johnny
puts the chisel on it, and smacks
it with the rock.

TJ

(yanking his leg away)

Ouch!

JOHNNY

Well, stop movin'. We just need to bust the head off this bolt, and...
(smacks it again)

TJ

(pulling away again)

Ouch!

JOHNNY

For heaven's sake. I'm just trying to help you, here.

TJ

(letting Johnny have the chain)

Why would you do that?

JOHNNY

Do what?

TJ

Help me.

JOHNNY

Beats me. Probably 'cause I have more faith in you than in those two lookin' for you. They're about as nasty a pair as I ever saw. Or maybe 'cause I just can't stand to see no man -- no nothin' -- chained up.

TJ

You took a big chance back there. He thought you were lyin'. I think he would have cut your tongue out if he knew for sure.

JOHNNY

I think so, too.

TJ

So why you want to do that for me?

JOHNNY

Honest to God, I don't know. Stop askin' me about it. It's done, that's all.

1TJ

I owe you. You put yourself in harm's way for me.

JOHNNY

You don't owe me nothin'.

Johnny swings the rock again and the chain falls off.

JOHNNY (cont'd)

There. That's one down. Swing your other leg over here.

(pounds the chain)

How come you got these chains on, anyway?

TJ

I was sold down in Virginny. Ran away. Them slavechasers caught me. Put these chains on. They got drunk one night and passed out, so I ran away. They was takin' me back South.

JOHNNY

I thought this was free territory.

TJ

It is. For white folks.

JOHNNY

How come you were sold in Virginia

TJ

Things went real bad where we lived. Everything was sold. And everybody.

JOHNNY

Your folks?

TJ

And my brothers and sisters.

JOHNNY

God help us. There are evil people in the world, sure enough. I'm sorry, uh... I don't think I caught your name.

TJ

'Cause I didn't throw it. Name's TJ.

JOHNNY

I'm John Chapman. Where are you headed, TJ? You got someplace to go?

TJ

Licking Crick.

JOHNNY

Licking Crick? Never heard of it. But I'm new to this territory. What's there for you?

TJ

My ma's cousins. The Pikes.

JOHNNY

So you're TJ Pike?

TJ

TJ Springer. Short for Thomas Jefferson.

JOHNNY

What's this Licking Crick place like? You know?

TJ

Remember Ma talkin' about it. Good folks there, good farm land, all snuggled in next to the crick.

JOHNNY

Good farm land, huh?

TJ

Corn practically knock you down jumpin' out of the ground.

JOHNNY

How about apples?

TJ

Ya' mean to grow?

JOHNNY

That's right.

TJ

Don't know. Never heard of nobody growin' apples before.

JOHNNY

Well, it strikes me the way those townspeople scooped up the ones I brought with me -- for two bits apiece -- there might be more profit than I suspected in 'em. You ever had one?

TJ

No, sir. Only heard about 'em. Saw a few other folks eat 'em. Never tasted one.

JOHNNY

(pulling one out of his sack.) Here.

TJ

Thought you sold 'em all.

JOHNNY

No. I got plenty more in the sack.

TJ

(taking a bite)

Oh, my sweet Lord in heaven. That's the best thing I ever tasted in my whole born life.

JOHNNY

That's what most people think. That's why I think there might be a good bit of profit in growing 'em.

TJ

Well, if you're gonna do that, I'd say Licking Crick is good a place as any. Better than most, from what Ma said.

JOHNNY

Sounds kind of like heaven on earth, TJ. Mind if I tag along with you?

TJ

Be my guest, Mr. Chapman.

JOHNNY

Uh-uh. Don't give me none a' that Mister stuff. The name's Johnny.

TJ

(cupping ear and looking around)

Do I hear voices?

JOHNNY

Time to go.

They exit hastily.

SCENE I,5

LICKIN' CRICK COMMONS. A GRASSY SPREAD, WITH A COUPLE OF PICNIC TYPE TABLES IN THE CENTER. STAGE LEFT IS MEG ZIMMER'S GENERAL STORE, WHICH ALSO SERVES AS THE MEETING HALL, SALOON, AND HOUSE OF WORSHIP. WE CAN'T SEE INSIDE IT NOW, BUT LATER THE WALL WILL BE REMOVED SO WE CAN SEE PEOPLE MEETING INSIDE. A WINDOW AND A DOOR OPEN ONTO THE COMMONS AREA.

At rise, two groups of VILLAGERS stand -- or sit -- on opposite sides of The Commons. Boys on one side, girls on the other. They maintain a very rigid, straightbacked posture.

JOHNNY

Well, I guess this is it. Welcome to Licking Creek, Mister Springer.

TJ

Kinda small, ain't it?

Dismayed by the arrival of the strangers, the girls squeal, run away and hide. The boys bristle, gang up and get into a passive aggressive pose.

JOHNNY

Yes, sir. Friendly, though. Sure that's what you ma said, TJ?

They both enjoy a laugh, at which a couple of the BOYS advance a step or two.

BOY ONE

Hey. You laughin' at us, beanpole?

JOHNNY

Well, I sure ain't laughing with you. 'Cause you ain't laughing. I never saw such a bunch of sourpusses in my life. Doesn't anyone ever have any fun around here?

GIRL ONE

(from her hiding place)

Ain't our fault.

JOHNNY

Well, whose fault is it, then?

ALL

Bishop Paine.

JOHNNY

Bishop Paine.

(does an imitation)

He kind of a bible thumpin', mean old coot spends all his time promisin' you're going down below f'you don't mend your ways?

BOY TWO

You know Bishop Paine?

JOHNNY

Know his kind. Used to try and take all the starch out of us back home in Massachusetts. But we still found a way to have some fun.

GIRL TWO

Whaddya do?

SONG: GREAT DAY IN THE MORNING

JOHNNY
(first speaking contemplatively, then
singing)

LET'S SEE. WHAT DO WE DO?
WHAT DO WE DO IN MASSACHUSETTS
WHENEVER BLUE SKIES TURNED TO GRAY?

ALL
(coming out of hiding, starting to crowd
around Johnny and TJ)
Yeah. Tell us. What did you do?

JOHNNY
WELL...
WE'VE GOT A TRICK THAT SETS US LOOSE...
IT'S DANCE TILL THE SUN BRINGS A BRAND NEW DAY.

ONE, TWO, STICK OUT YOUR SHOE
THREE, FOUR, STOMP ON THE FLOOR
FIVE, SIX, MINGLE AND MIX
GREAT DAY IN THE MORNING.

SEVEN, EIGHT, HESITATE
NINE, TEN, START MOVING AGAIN
ELEVEN, TWELVE, UNWIND YOURSELVES
GREAT DAY IN THE MORNING!

GREAT DAY, GREAT DAY IN THE MORNING
COMING UP WITH TOMORROW'S SUN
GREAT DAY, GREAT DAY IN THE MORNING
GREAT DAY COMING FOR EVERYONE!

WHAT DO YOU DO WHEN LIFE GETS HECTIC?
WHAT DO YOU DO WHEN YOUR LUCK RUNS OUT?
DON'T LET YOURSELF GET APOPLECTIC
JUST THROW BACK YOUR HEAD AND SHOUT
GREAT DAY IN THE MORNING!

GREAT DAY, GREAT DAY IN THE MORNING
COMING UP WITH TOMORROW'S SUN
GREAT DAY, GREAT DAY IN THE MORNING
GREAT DAY COMING FOR EVERYONE!

At the end of the song and dance,
BISHOP PAINE appears, with HIRAM,
the mayor of Lickin' Crick, and ED
PERLEY, big and strong as an ox
but not quite as smart.

BISHOP PAINE

Just as I expected! Sloth! Degradation! Can you not stay in the path of the Lord for one month while I tend other flocks?

MEG ZIMMER

(coming up behind them)

Well, you know what they say, Bishop. When the cat's away...

BISHOP PAINE

Keep thy tongue from evil, Widow Zimmer. The Lord is restless in His heavenly kingdom, watching all his sinning children.

MEG ZIMMER

Well, if he's watchin' me he ain't gettin' much of a show.

BISHOP PAINE

(seeing the two strangers, beckons Hiram to him)

Seems we have some new arrivals. Bringing the evil of the outside world with them.

JOHNNY

(noticing the looks he and TJ are getting, takes a step toward them)

Afternoon. We're just in from Marietta. We were wonderin' if you could give us some directions to the Pike place.

BISHOP PAINE

And what is your business with the Pikes?

JOHNNY

Well, sir, I don't believe we've met. My name's John Chapman.

HIRAM

This here's Bishop Isaac Paine. He's preacher for folks in these parts.

JOHNNY

Bishop. This here's my friend Thomas Jefferson Springer.

BISHOP PAINE

I asked your business with the Pikes.

JOHNNY

Don't exactly know why my business is your business, Bishop, but the Pikes happen to be TJ's kinfolk.

BISHOP PAINE

So. Just a short visit, I'm assuming. And what is it you do for a living?

JOHNNY

What do I do for a living? Nothin' much, I guess. Wander across the land. Plant a tree here and there.

BISHOP PAINE

Seems an unlikely occupation. Is there much profit in planting?

JOHNNY

I don't worry a lot about profit, myself. But if you'd like a few apple trees, I'd be pleased to sell 'em to you.

BISHOP PAINE

You can keep your apple trees. And I have another suggestion.

MEG ZIMMER

(to Hiram)

He's just full a' suggestions, ain't he?

(aside)

Full a' somethin', anyway.

BISHOP PAINE

That you reconsider any plans you have of settlin' here in Lickin' Crick.

JOHNNY

Well, thank you for that gracious welcome, Isaac. But last I heard, this was free territory. Don't know if we want to stay, but if we do, we will.

BISHOP PAINE

We're happy here, laborin' in the service of the Lord. Everyone does his part. We got no room for troublemakers and those who do 'nothin' much' for a livin'.

JOHNNY

We'll try hard not to be a drag on the community, Isaac.

BISHOP PAINE

(finally running out of patience)

My name is Bishop Paine!

JOHNNY

Aptly named, too, I'm sure. C'mon, TJ. Let's go see if the widow Zimmer will sell us a few supplies.

HIRAM

You got money to pay for 'em?

MEG ZIMMER

I'll be worryin' about that, Hiram. Tarnation!
(to Johnny and TJ)
You go on in and pick up what you need. I'll be in shortly.

Johnny and TJ go into Zimmer's.

HIRAM

What d'ya think, Bishop? Kinda uppity, don't you think? Did you wee the say, er, see the way...

MEG ZIMMER

Hiram, you're always goin' on about bein' the leadin' citizen of Lickin' Crick. Whyn't you do some real leadin', and welcome those two harmless boys into the community?

BISHOP PAINE

You'll think harmless, Widow Zimmer, when they come sneakin' into your bedroom in the dead of night.

MEG ZIMMER

(her eyes light up.)
Ooooh. Your lips to God's...
(shuts up after a nudge from Hiram)

BISHOP PAINE

Come, Hiram. There's talking to be done.

HIRAM

Yes, sir. Come on, Ed.

BISHOP PAINE

(turning back to talk to the crowd)
Citizens of Lickin' Crick. Take care with these "harmless boys." The bible says "beware of false prophets which come to you in sheep's clothing, but inwardly they are ravening wolves."

(he starts to exit, but stops as Meg speaks)

MEG ZIMMER

Been thinkin' the same thing myself.

Reassured by her words, the Bishop exits.

The crowd dissipates, leaving only a few villagers going about their business, and KATIE MCNEIL, who sees Johnny coming out of Zimmer's and runs over.

KATIE

Mr. Chapman...

Johnny stops as Katie hesitantly approaches.

KATIE (cont'd)

Mr. Chapman... I've very sorry about what just happened. I wanted you to know that the folks here in Lickin' Crick aren't really like that. It's the Bishop, and the way he makes folks behave. Or misbehave.

JOHNNY

Thank you, Miss...

KATIE

McNeil. Katie McNeil.

JOHNNY

Miss McNeil. I appreciate your concern, but don't fret about it. I've seen Isaac's kind before.

KATIE

Ooh, he didn't like you calling him that. Got as red as Granny Jackson's beets. Specially when you said you'd stay if you wanted to, in spite of him.

(after a pause)

Do you think you will stay?

JOHNNY

I might. If I find what I'm looking for.

KATIE

And what would that be?

JOHNNY

Me, I guess. Looking for me.

TJ walks out of Zimmer's, laden down with supplies.

TJ

Time to pay up, Mr. Moneybags.

JOHNNY

Excuse me, Miss McNeil. See you soon again, I hope. Oh -- can you direct us to the Pike's place?

KATIE

Sure. Just follow the creek for about a mile upstream. It's a small farm with a little white house.

JOHNNY

Well, thanks again. Guess I'd better take care of our bill. Peace and safety to you.

KATIE

And to you, Mister Chapman.

Curtain closes.

SCENE I,6

BISHOP PAINE, HIRAM, AND ED, AND A FEW OTHER MEN WALK ONTO THE STAGE, IF FRONT OF THE SCRIM.

BISHOP PAINE

(obviously still in a rage)

B-b-blasphemers. Lowlifes. Here in Lickin' Crick. Who knows what they might be hiding. Robbery. Murder.

HIRAM

Mobbery? Er, Robbery? Murder? I swan. And they just looked like a couple of ragamuffin boys.

BISHOP PAINE

Dancing! Boys and girls together.

ED

Yeah. We haven't seen any a' that 'round these parts since before you...

(a glare from the Bishop and a poke from Hiram silences him)

...before you, uh, showed us the arrow of our ways.

BISHOP PAINE

They must be cast out. One day, and already sin and degradation fills the town.

HIRAM

Well, how do we cast 'em out, Bishop? Like the skinny one said, this is tree ferritory, er free territory.

BISHOP PAINE

We'll raise the townspeople against them. If that doesn't work we'll ride 'em out of town on a rail.

ED

Can we do tar and feathers, too, Bishop? I ain't never...
(another poke from Hiram shuts him up)

BISHOP PAINE

Tar and feathers. Hmmm. Not a bad thought, Ed.

They all exit.

SCENE I,7

THE PIKE FARM. WE SEE THE FRONT OF A CLAPBOARD HOUSE, WITH A FRONT PORCH AND DOORWAY.

Johnny and TJ are standing on the porch, knocking.

TJ

Hello? Anyone home?

TJ opens the door a crack and peeks in.

TJ (cont'd)

Anybody home? Miz Pike, you in there?
(he cautiously enters the cabin)

Alone, Johnny hums a few bars of GREAT DAY IN THE MORNING and dances a couple of steps.

JOHNNY

(thoughtfully)

Katie McNeil, huh? I wonder if...

From offstage, April's voice interrupts him.

APRIL (O.S.)

You! What you doin' here?

JOHNNY

(searching for the source of the voice)

Hello! We're lookin' for the Pike family.

APRIL (O.S.)

What you want with the Pikes?

JOHNNY

Your name Pike?

APRIL (O.S.)

What if it is?

JOHNNY

There's someone here to meet you.

APRIL (O.S.)

Who wants to meet me?

JOHNNY

(glancing uncomfortably back at the cabin door)

He's inside. Tryin' to find somebody.

APRIL (O.S.)

Inside!

April rushes on stage and dashes for the door, reaching it just as TJ is coming out. They collide in something of a comic pileup. As soon as she recovers she starts hitting and kicking TJ.

APRIL (cont'd)

What you doin' in our house? Who told you y'could go sneakin' in there? You get out and keep out, you hear?

TJ

Wait a minute! Hold on! I was just tryin'...
OW! That hurt!

TJ manages to fend her off for the moment. April remains poised to resume the onslaught.

TJ (cont'd)

I'm your cousin! TJ Springer.

APRIL

Cousin? Don't got no cousin name o' Springer. Ain't got no cousin at all!

TJ

Your second cousin.

APRIL

(startin to calm down a bit)

How you know I'm your cousin?

TJ

My ma said so. And your ma said so, too.

APRIL

My...

(she dashes past TJ and into the cabin)

Ma! You all right?

TJ

(approaching Johnny)

Her ma's real sick, Johnny. But it's her. We found 'em.

(rubbing his sore places)

Sure hate to meet up with her when she's mad.

April comes out of the cabin.
Johnny indicates her return to TJ,
who turns back to her.

APRIL

Sorry 'bout the way I carried on.

TJ

No harm done. I shouldn'ta been inside. How is she?

APRIL

Not good. Got no strenth. Can't hardly hold her head up.

TJ

What's wrong with her?

APRIL

Don't rightly know. Some kind of fever. Can't get no doctor to come look at her.

They stare at each other for a few seconds of awkward silence, appraising each other.

APRIL (cont'd)

Ma said your name's Thomas Jefferson. That true?

TJ

Yes'm. But my friends call me TJ.

A few more seconds of silence.

TJ (cont'd)

And you... You're April?

April nods. Johnny loudly clears his throat.

TJ (cont'd)
Oh, and this is my friend Jonathan Chapman.

JOHNNY
Pleased to meet you, April.

A few more seconds of silence,
then all begin to speak at once.

JOHNNY (cont'd)
I was just thinkin'

APRIL
You plannin' on stayin'

TJ
You'n your ma lived here

They all smile self-consciously,
breaking the ice a bit.

JOHNNY
Look, I was just thinkin' maybe I could take a
look at your Ma. I ain't no doctor, mind you,
but I learned a little bit about medicine back
in Massachusetts, and I have tended a few sick
folks now 'n then.

TJ
That's a good idea. Let's go in and...

APRIL
No. Not all of us. And specially not him!

TJ
Why not, April?

APRIL
Because... because... jus' because.

TJ
You can trust him, April.

APRIL
Don't trust nobody. Specially no white folks.

TJ
He's good white folks, April

APRIL
(still undecided, thinks about it. Then
to Johnny)
You really think you can help?

JOHNNY

No idea till I look at her. Sooner I see her, sooner I'll know.

TJ

Time's a'wastin', April. Let him see. For your Ma's sake.

April reluctantly steps out of Johnny's way and watches him enter the cabin.

APRIL

Your friend. What's he doin' in Lickin' Crick, anyway? Looks like a ragamuffin.

TJ

Johnny don't pay much mind to how he looks. Fact is, he don't pay no mind about much at all, 'cept watchin' the days go by.

APRIL

What's he do for a livin'?

TJ

Don't do much o' that, either. Made a little money in Marietta sellin' apples. Says sometimes people pay him for planting some appleseeds he got from the cider mills.

APRIL

People pay him for that?

TJ

When's the last time you saw an apple tree out here?

APRIL

Never saw one, I guess.

TJ

People like 'em. Johnny says they remind people out here of home. He reads a lot outta the bible, too, and some other book by some fella Sweeten... Sweedie... somebody or other. But he don't charge nothin' for that.

APRIL

He's a preacher, too?

TJ

I don't know. Kind of. He calls it news right fresh from heaven.

APRIL

Huh! Wait'll the bishop finds out about that!

TJ

Spec so. Saw him in the village. He ain't the friendliest sort, is he?

APRIL

Not the way it used to be. 'Fore he came around scarin' everyone to death with his hellfire and damnation. They're all so jumpy they're 'fraid to say anything the Bishop won't like -- 'fraid he might whop down on 'em like... like he was God's flyswatter or somethin'.

TJ

Any other black folks live 'round here?

APRIL

Not any more. Bishop scared 'em all away.

TJ

Then you ain't... I mean... it must get kinda' lonely for you out here.

APRIL

If you mean other men, I'd 'bout forgotten what one looks like. Till you two came along. What you doin' in Lickin' Crick, anyway?

TJ

I run away. This was the only place I knew t'come. Ma was always talking about it.

APRIL

You mean you was a slave?

TJ

(nods)

APRIL

Well, where's your Ma? An' the rest of your folks?

TJ

I don't know. They was all sold off.

APRIL

Oh, no! I'm sorry, TJ.

TJ

(changing the subject)

How long you lived here?

APRIL

Ma come here jus' 'fore I was born.

TJ

What about your pa?

APRIL

He died 'fore Ma was set free. Ma's worked herself half to death ever since, tryin' to make somethin' outta this place. Might 'swell still be a slave, way she worked.

TJ

But she's free, April. 'N you are, too. And at least you got somethin' t'show.

APRIL

I s'pose. Anyone in the village know we're kin?

TJ

Told some. Why?

APRIL

You bein' a runaway and all. Might cause us some trouble.

TJ

Don't see why. It's free territory.

APRIL

You ever lived among white folks?

TJ

(shakes his head "no")

'Cept back in Virginny.

APRIL

That ain't the same.

TJ

(a litte tartly)

Maybe it'd be best if we was t'leave, and not 'cause y'no more bother.

APRIL

Wouldn't hurt my feelings. Don't exactly know what people might think. They're not that friendly now. And you ain't the picture of respectability. Folks 'round here ain't real understandin'. Fact, the're very UPstandin' since the Bishop came. N'they 'spects everyone else to be that, too.

TJ

An' we ain't upstandin'?

APRIL

Hah. You think so? Just look at you.

SONG: YOU'RE TROUBLE (A DUET SUNG IN PARTS)

APRIL (cont'd)

A RUNAWAY SLAVE

TJ

APRIL

APRIL

'BOUT AS WELCOME AS AN OPEN GRAVE

TJ

YOUR FOLKS WEREN'T ALWAYS FREE, APRIL

APRIL

WHAT Y'USIN' FOR BRAINS?

TJ

YOUR BLOOD'S THE SAME IN ME, APRIL

APRIL

FOLLOWIN' THAT NO-ACCOUNT WHITE AROUND

TJ

YOUR DADDY DIED IN CHAINS, APRIL

APRIL

THIS USED TO BE A PEACEFUL TOWN

TJ

ROOT OF ROOT, LEAF OF LEAF
PICKED FROM THE SAME FAMILY TREE, APRIL

APRIL

HOW COME YOU WANT TO PICK ON ME?

I KNOW YOU, YOU'RE TROUBLE
KNEW IT THE MINUTE I SAW YOU
IN THAT GO-TO-HELL LOOK
THAT GOIN' NOWHERE WALK
THE BEGGARS RAGS ON YOUR BACK
YOU'RE TROUBLE!

TROUBLE'S WRITTEN ALL OVER YOU
I CAN HEAR IT IN THE WAY YOU TALK
I CAN READ YOU LIKE A BOOK
I DON'T NEED A SECOND LOOK
YOU'RE TROUBLE!

SO YOU CLAIM TO BE MY COUSIN

TJ

APRIL

APRIL

ME AN' HOW MANY DOZEN

TJ

LOOK AT THE COLOR OF MY SKIN, APRIL

APRIL

OTHER COUNTRY BLACK GIRLS?

TJ

YOU AN' ME IS KIN, APRIL

APRIL

AND WHAT IF WE REALLY ARE?

TJ

FROM THE SELFSAME SHELL
TWO BLACK PEARLS

APRIL

THINK THAT MAKES US FRIENDS?
JUST HOW FAR...

TJ

ROOT OF ROOT, LEAF OF LEAF
PICKED FROM THE SAME FAMILY TREE, APRIL

APRIL
HOW FAR MUST I GO TO MAKE YOU SEE?
WE DON'T WANT YOU.

TJ
SUITS ME

APRIL
WE DON'T NEED YOU.

TJ
THAT'S FINE

APRIL
I KNOW YOU

TJ
YOU THINK SO

APRIL
YOU'RE TROUBLE.

On applause, Johnny enters from
the cabin.

JOHNNY
She's restin' better, now. I fixed her a tonic
of million leaves 'n milk. Put some cold
cloths on her. Ought to help bring down the
fever. I think she'll be all right.

APRIL
Ohhh. I thank you, Mister Chapman.

JOHNNY
My friends call me Johnny.

There's a slight pause, then
Johnny addresses TJ.

JOHNNY (cont'd)
We need to be findin' a place before dark. You
comin'?

TJ
(turning and exiting quickly)
Let's go!

JOHNNY

(to April)

I'll stop by tomorrow and make sure your Ma's better.

APRIL

Thanks again.

Johnny and TJ exit. April watches them go.

APRIL (cont'd)

(to herself)

April -- what makes you such a know it all?

YOU THINK YOU KNOW HIM
THINK HE'S TROUBLE
THOUGHT IT THE MINUTE YOU SAW HIM
IN THAT GO-TO-HELL LOOK
THAT GOIN' NOWHERE WALK
THE BEGGAR'S RAGS ON HIS BACK.

YOU THINK TROUBLE'S
WRITTEN ALL OVER HIM
YOU CAN HEAR IT IN THE WAY HE TALKS
CAN YOU READ HIM LIKE A BOOK
WITHOUT A SECOND LOOK

YOU DON'T WANT HIM
YOU DON'T NEED HIM
YOU THINK YOU KNOW HIM
THAT'S YOUR TROUBLE.

SCENE I,8

Several weeks later.

A BENCH IN THE COMMONS. MEG ZIMMER AND HIRAM ARE HAVING A DISCUSSION.

MEG ZIMMER

I still don't like it. Bishop's got no call to be rilin' up the town against those boys. What have they done so far? Picked themselves a place to squat and raise a few apples. Heard Tom Breedly even paid 'em to plant a few acres out at his place. What in tarnation's wrong with that?

HIRAM

Bishop says somethin' needs to be done now. 'Cause if they aim to make trouble, we need...

MEG ZIMMER

Bishop says, Bishop says. Bishop, my backside. Damnation. He ain't nothin' but a ne'er-do-well hisself lookin' for a way to get outta working for a livin'.

HIRAM

(hunching his shoulders as if God (or the Bishop was going to hit them with a lightning bolt)

Meg, I swear, someday you're gonna be duck strum, er, struck dumb, the way you talk.

MEG ZIMMER

Yeah, and someday maybe you'll be struck smart. If he was a real preacher, it'd be different. But he's just an ordinary man takin' it on hisself to ride the circuit scarin' the wits outta folks and passin' the collection plate. You know, a fellow passin' through one time said he knew Paine a few years back when he was nothin' more'n a mill hand. And a poor one at that.

HIRAM

Now you don't know that for sure.

MEG ZIMMER

You know what that Bishop needs? A woman!

HIRAM

(jumping up and starting to walk in circles)

A woman? Oh, my. Meg, what are you suggestin'?

MEG ZIMMER

A nice, big fat one t'wear out some o' that meanness. Where is the holy one, anyway? Out drownin' cats?

HIRAM

Oh, no. He don't like cats. Oh. I mean, he ought to be here anytime now. And when he gets here, will you please mind your own business and not go stirrin' things up?

MEG ZIMMER

Hiram Ford! When have you ever known me to stick my nose where it doesn't belong? When?

Meg and Hiram both answer at once.

HIRAM

At almost every opportunity.

MEG ZIMMER

Don't answer that!

HIRAM

Meg, you got to learn to meddle your control
streak, er, control your meddlin' streak.
Like, like, well... take me for instance.

SONG: MINDIN' MY OWN BUSINESS

NO ONE COULD CALL ME A NOSEY MAN
NO ONE COULD CALL ME A PRY
KEEP YOUR HANDS AN' YOUR NOSE TO YOURSELF, SAY I
AND I FOLLOW THAT RULE, WHENEVER I CAN
AND THAT'S WHAT'S MADE ME A SELF-MADE MAN
DO Y'KNOW HOW I GOT WHERE I AM TODAY?
BY MINDIN' MY OWN BUSINESS!

MEG ZIMMER

Now I ain't all that bad, am I?

HIRAM

Y'ain't all that good, neither.

NO ONE COULD CALL YOU A QUIET GIRL
NO ONE COULD SAY THAT YOU'RE SHY
GET A THOUGHT IN YOUR HEAD AND YOU LET IT FLY
THOUGH IT'S ANYBODY'S BUSINESS BUT YOUR OWN
AND THE CROPS IN YOUR OWN FIELDS LIE UNGROWN
REMEMBER, YOU'LL NEVER REAP WHAT YOU'VE NEVER SOWN
START MINDIN' YOUR OWN BUSINESS.

ERE Y'DARE TO REPAIR OTHER FENCES, MEND YOUR OWN
IN KNITTIN' IT'S FITTIN' THAT Y'TEND YOUR OWN
DON'T FIGHT TO RIGHT MIGHTY WRONGS TILL YOU END YOUR OWN
I'LL GO MY WAY AND YOU GO... MINE!

Are you beginnin' to understand?

MEG ZIMMER

Let me see...

POKIN' MY NOSE WHERE IT DOESN'T GO

HIRAM

THAT THROWS ME INTO A FIT.

MEG ZIMMER

WOULD YOU THINK MORE OF ME IF I WAS TO QUIT?
THINK LESS OF OTHERS AND KEEP TO MY PLACE?

HIRAM

WELL, IT MIGHT PUT YOU BACK IN THE HUMAN RACE

MEG ZIMMER

WELL, AS LONG AS YOU'RE FEELIN' SO STRONG THAT WAY
I'LL START MINDIN' MY OWN BUSINESS.

ERE I DARE TO REPAIR OTHER FENCES I'LL MEND MY OWN
IN KNITTIN' IT'S FITTING THAT I TEND MY OWN
I WON'T FIGHT T'RIGHT MIGHTY WRONGS TILL I END MY OWN
I'LL GO YOUR WAY... MOST OF THE TIME.

A short dance.

HIRAM

Meg, I do believe you're cured.

MEG ZIMMER

Oh, Hiram. Ya really think so?

HIRAM

Think so? Why, I can see it now.

WE'LL BOTH LIVE IN PEACEFUL SOBRIETY

MEG ZIMMER

IN A SNUG LITTLE WORLD OF OUR OWN

HIRAM

NO SHOUTIN'

MEG ZIMMER

NO FIGHTIN'

HIRAM

NO BEER MUGS THROWN

HIRAM/MEG

AND WE'LL LIVE IN A PERFECT SOCIETY

MEG ZIMMER

AFLOAT IN CONTENTED PIETY.

HIRAM

FREED FROM ALL ANXIETY

MEG ZIMMER
WE'LL GET ALONG SO QUIETLY

HIRAM
DO YOU WANT TO KNOW HOW WE CAN GET THAT WAY?

MEG ZIMMER
I got an inklin'

HIRAM
BY MINDING OUR OWN

MEG ZIMMER
MINDING MY OWN

HIRAM/MEG
MINDING OUR OWN BUSINES.

They end the song in an embrace,
and Hiram is just about to get up
enough courage to kiss her, when
the Bishop and Ed walk onstage.

BISHOP PAINE
Hiram? We need to talk.

MEG ZIMMER
Tarnation. It's the killjoy, right on time.

BISHOP PAINE
What's that, Widow Zimmer?

MEG ZIMMER
Just "Oh boy. Look at the time." Guess I'll be
running along. Mighty fine to see you, Bishop.
Coming, Hiram?

HIRAM
Why, Bishop Paine wants, I mean, I have to,
uh...

MEG ZIMMER
Right. Let me know when you can talk again.

Meg exits.

BISHOP PAINE
We have more work to do. The townspeople aren't
turning.

HIRAM

I know, Bishop. I just don't what else to do.

BISHOP PAINE

Don't understand it. What would you do if folks was shunning you? Not speaking, turnin' their backs? Avoiding you?

ED

He'd probably take a scrub bath. Like me.

BISHOP PAINE

You'd realize you weren't welcome and get out.

HIRAM

But they've been here over a month. 'N we've been spreadin' hard. What if all this shooin' 'em don't ever work?

BISHOP PAINE

(with a look at Ed)

Maybe there's another way. Ed's been watchin' 'em up at their place.

HIRAM

Good idea. You seen anything we can hang 'em with, Ed?

ED

Nope. Not a dang thing. And I'm gettin' real tired a' sittin' up there watchin' appleseeds grow.

HIRAM

That's the whole problem, Bishop. We just got no reason to tell the townfolk why they should be shunnin' those boys.

BISHOP PAINE

We got a reason! John Chapman and his black are blasphemers, bent on stirrin' up trouble.

HIRAM

I ain't sure that's good enough, Bishop. Seein' the way folks is beginning to take to Chapman. When he was goin' on the other night about how God loves ever'body, some folks seemed to be payin' him some heed, an'...

(cowers at a searing look from Bishop Paine)

Oh, not me, Bishop. No sir. I see'd right through his guile.

ED

Me too. When he started goin' on about guile I see'd right through it.

HIRAM

Why don't we just go talk to him? Go up to his camp and tell him he ain't welcome? Reason with him. Why I remember the time...

BISHOP PAINE

You don't reason with his sort.

HIRAM

But we ain't even tried since they first got here, Bishop.

ED

Maybe we scare him some, too.

The Bishop ponders it for a moment, while Ed and Hiram anxiously await his decision.

BISHOP PAINE

Very well, Hiram. We'll go to the camp and reason with him. For all the good it will do.

SCENE I,9

JOHNNY AND TJ'S CLEARING IN THE WOODS, NEAR THE CREEK. IN THE CLEARING APPLE SEEDLINGS ARE BEGINNING TO SPROUT. ALSO ON THE STAGE IS AN ELM BARK SHELTER, A LOG COUCH AND A CAMPFIRE.

Johnny and TJ are on their hands and knees working with the seedlings.

TJ

You sure got a hand with them trees, Johnny. Almost like you was talkin' to 'em, coaxing 'em to grow.

JOHNNY

(keeps working, says nothing)

TJ

Ever tried your hand with women?

JOHNNY

Women?

TJ

Yep. You seem to have a way with them, too. Like that McNeil gal in the village.

JOHNNY

Katie. I wish.

TJ

She takes to you, Johnny. I can see it whenever you two bump into each other down in The Commons. Her eyes get that kind of shiny look.

JOHNNY

Lot goin' against that, TJ. I don't see her runnin' off with an itinerant apple planter. Not that I'd mind.

TJ

Who says ya' have to run off? I been in lots worse places than Lickin' Crick.

JOHNNY

I'd say so. Way you talk about April.

TJ

Don't have no way with her, though. I tried. She thinks I'm just 160 pounds a' trouble.

JOHNNY

Takes time, TJ. You just have to get through her defenses. Show her what a sweet, honest, godfearin' person you are.

TJ

Don't have that much time.

JOHNNY

It is a pleasant place, though. Lickin' Crick.
(with a smile)
Got a good flock a' people. Good land. I could stay here, if I could stay anywhere.

TJ

Word's spreadin' 'bout you plantin' apple trees. That family come all the way over from Brush Crick to ask you. Offered good money, too.

JOHNNY

Yup. Probably should hang out a shingle. John Chapman, apple planter.

TJ

Might not be a bad...
(hears a noise)
What was that?

JOHNNY

Now you're hearin' things.

TJ

There it is again. Didn't you hear it?

JOHNNY

Oh, probably some racoon or other.

TWO INDIANS (WOLF EYES and TOBY)
enter and stop several paces from
Johnny.

TJ

(sees the Indians)

Oh, Lord. That ain't no racoon.

(dashes for the shelter and tries to hide)

Indians!!!!!!

WOLF EYES

(watches TJ with amused contempt, then
speaks to Johnny)

You are the man called John Chapman?

JOHNNY

I'm Jonathan Chapman.

With no further word, Wolf Eyes
and Toby begin to search the camp.

JOHNNY (cont'd)

Can I do something for you?

The Indians say nothing; just
continue searching.

JOHNNY (cont'd)

Say. Is your name Blue Jacket?

Toby approaches the shelter. TJ
shrieks and runs behind it.

JOHNNY (cont'd)

TJ, what're you doing? Come back here.

Toby approaches TJ, fascinated.

TJ

You get away from me.

Toby reaches out to touch TJ's
hair.

TJ (cont'd)
(to Toby)

Oh, Lord. Hold on, now. Don't look at me that way.

JOHNNY

I asked -- are you Blue Jacket?

BLUE JACKET strides regally on stage, resplendent in a bright blue jacket. He stops several paces from Johnny.

BLUE JACKET

I am Blue Jacket. You know of me?

JOHNNY

I imagine everyone knows of the great Blue Jacket.

BLUE JACKET

What do they say of Blue Jacket?

JOHNNY

They say he is the mightiest chief in the whole territory.

Blue Jacket sees TJ crouched behind the shelter.

BLUE JACKET

You. Come.

TJ

Oh, Lord.

BLUE JACKET

Come.

TJ

What about him?
(pointing at Toby)

BLUE JACKET

It all right. Toby just never see black man before.

TJ

Tell him if he don't get away from me, I ain't gonna be black much longer.

Blue Jacket motions Toby away from TJ.

Toby obeys, but for the rest of the scene follows TJ around, staring at him, causing TJ much discomfort.

BLUE JACKET
(spreading his arms)
This land belong Blue Jacket.

JOHNNY
Oh. No one told us that.

BLUE JACKET
All land here (encompassing the world with his arms) belong to Blue Jacket.

JOHNNY
I see. I'm sorry.

BLUE JACKET
What you pay?

JOHNNY
Pay?

BLUE JACKET
You on Blue Jacket's land. Must pay.

JOHNNY
Now hold on, Blue Jacket. We're just passin' through, here. Besides, I don't have enough to pay you for all this.

BLUE JACKET
What you grow here?

JOHNNY
Apple trees.

BLUE JACKET
(looking at Johnny curiously)
Why you not grow crops like other settlers?

JOHNNY
Cause I'm not a settler. I'll be movin' on as soon as these seedlings are far enough along to replant.

BLUE JACKET
You take money for plant apple trees?

JOHNNY
I do. Or swap 'em for food. You ever tasted an apple, Blue Jacket?

BLUE JACKET
Apple? What apple?

JOHNNY
S'what grows on the apple tree.

Johnny starts for the shelter.
Wolf Eyes immediately intercepts
him.

JOHNNY (cont'd)
It's all right. I'm just getting an apple.
Three apples.

Blue Jacket nods at Wolf Eyes, who
lets Johnny pass. Johnny is gone
for a second, then comes back
holding three apples. He gives
one to each Indian.

BLUE JACKET
(holding his at arm's length)
What you do with apple?

JOHNNY
You eat 'em, Blue Jacket. They taste good, and
there's nothin' better for you.

Blue Jacket, still suspiciously
holding his at arm's length,
motions for Toby and Wolf Eyes to
go ahead and take a bite.

They each take a timid bite, then,
finding it delicious, start
gobbling them down. Blue Jacket
then takes a tiny bite, also
finding it delicious.

JOHNNY (cont'd)
Taste good, don't they?

BLUE JACKET
(still considering, but takes another,
larger bite)

JOHNNY
Like I said, they're good for ya, too. Wise
men have called them "The fruit of healing."

BLUE JACKET
(nods and takes a third, even larger,
bite)

JOHNNY

Hardy, too. They'll grow while a lot of your crops freeze out. Store 'em in a cool place and they'll last a whole summer, too. Always have something to eat.

BLUE JACKET

Um. You give Indians apple trees. That be payment for land.

JOHNNY

Done.

BLUE JACKET

You come to teach Indians how to plant. You come day after today.

JOHNNY

Tomorrow. We'll be there.

Blue Jacket and Wolf Eyes start to exit. Toby stays where he is, still staring at TJ.

TJ

Whoa! Don't forget him.

BLUE JACKET

Come, Toby.

They all exit.

JOHNNY

Peace and safety to you.

TJ

(slumping to his knees)

Whew. Hey, whatta you mean, we'll be there? You got some crazy notion I'm goin' to visit the Indians with you?

JOHNNY

We're partners, aren't we?

TJ

We may be partners, but... wait, they're comin' back!

(he starts for the shelter)

KATIE MCNEIL steps into the clearing.

TJ (cont'd)

Miss McNeil!

JOHNNY

Katie! Where did you...

TJ

You don't know how glad I am to see you.

KATIE

How glad you are...

JOHNNY

He thought you were Indians.

KATIE

Oh. I saw them. I stayed out of sight till they passed. Don't know why, exactly. Except this is kind of our secret.

(she begins to look around curiously)

JOHNNY

I don't think Blue Jacket's going to tell anyone. Would you like to sit down? Sorry all we have is a tree stump.

KATIE

Oh, that's all right. No, thank you.

JOHNNY

You must be thirsty. Would you like some water? Some tea?

KATIE

I'm all right, thank you. Nice place you have here.

JOHNNY

Well, it's home. For now.

TJ

(to Johnny)

Think you two will be all right if I leave you alone?

JOHNNY

What? Why? Where are you going?

TJ

Over to the Pike place. Take the seedlings we promised to April.

JOHNNY

Right now?

TJ

Good a time as any.

JOHNNY

(to Katie)

TJ's got to leave for a while.

TJ

Make a delivery. We, uh, made another sale.
Sort a'.

(he starts pickin up seedlings)

KATIE

These are all the baby apple trees?

JOHNNY

Seedlings. Well, not all. We've got a few
more beds scattered around.

KATIE

(inspecting the seedlings)

How long will it be before they can take care
of themselves?

JOHNNY

Not long now.

KATIE

And then you'll be movin' on, like the bishop
asked?

JOHNNY

Sounded to me more like he was tellin' than
askin'.

KATIE

Pa says what this country needs is men to
settle down, clear the land and build towns.

JOHNNY

I s'pose your pa's right. I got the land
clearin' part right, anyway.

KATIE

Then you aren't planning on staying?

JOHNNY

Got to admit, the thought has crossed my mind.

KATIE

Johnny, you should know folks are starting to
get upset -- about the way you live and all.
They don't understand. Especially with the
bishop prodding them. I was thinking, maybe you
could build yourself a cabin. I'm sure folks
would help -- after they get to know you
better. And I'd be pleased to make you some
decent clothes.

JOHNNY

So I'd be more like other folks?

KATIE

So you'll stay. Here. With me.

(SINGS)

STAY WITH ME
STAY AND SPEND EACH DAY WITH ME.
LET THE WORLD GO BY
THIS IS WORLD ENOUGH
WORLD ENOUGH FOREVER
WORLD ENOUGH TOGETHER

SETTLE HERE
SPEND THE SEASONS YEAR BY YEAR
SPEND THEM ALL WITH ME
WHILE TIME SLIPS AWAY
TELL ME THAT YOU'LL STAY HERE
LET OUR LIVES BEGIN TODAY HERE

LOVE HAS BEEN A WORD TO ME
TOUCH MY HEART, MAKE ME SEE
ALL THE JOYS OF PARADISE
IN YOUR EYES

YOU AND I
TIME IS SLIPPING QUICKLY BY
WHERE WILL YOU FIND GREENER FIELDS THAN THESE
LOVE IS ALL AROUND YOU
STAY NOW THAT I'VE FOUND YOU.

LOVE HAS BEEN A WORD TO ME
TOUCH MY HEART, MAKE ME SEE
ALL THE JOYS OF PARADISE
IN YOUR EYES

STAY WITH ME
STAY AND SPEND EACH DAY WITH ME.
LET THE WORLD GO BY
THIS IS WORLD ENOUGH
WORLD ENOUGH FOREVER
WORLD ENOUGH TOGETHER
STAY AND SPEND EACH DAY WITH ME
TELL ME THAT YOU'LL STAY.

JOHNNY

Oh, Katie. What can I say? God knows I don't want to leave you, especially now I know how you feel. And I must tell you I feel much the same way.

KATIE

Then stay here. With me.

JOHNNY

I just don't know if I can stay anywhere. It's like something's calling me. Something beckoning. To find my destiny.

KATIE

But can't I be your destiny?

JOHNNY

I don't know, Katie. I think maybe you could. But it's just too soon. After I...

KATIE

After you what?

JOHNNY

I don't know. After I feel like I'm done with whatever I have to do.

KATIE

And how will you know that?

JOHNNY

I don't know. I just believe I will.

(an idea blossoms)

But you could come with me, Katie. And see so much more of the world than there is here in Lickin' Crick. We'd be together. See the world. It would be an adventure.

KATIE

I can't do that, Johnny. This is my home.

She touches his cheek tenderly, looks into his eyes. Then in the distance we hear Ed Perley's voice.

ED (O.S.)

Here it is, Bishop. Here's their camp.

KATIE

The Bishop! I can't let him find me...

JOHNNY

Over here.

He leads her across the stage. She exits just as Ed Perley, The Bishop, and Hiram enter. Johnny watches her go, then slowly turns to greet them.

JOHNNY (cont'd)

Afternoon, gentlemen.

The three mutter self-conscious greetings. An uncomfortable pause follows. The Bishop and Ed both look at Hiram to start the conversation.

BISHOP PAINE

Hiram! Don't you have somthin' to say?

HIRAM

Well, we come here to... to find out how long you're stannin on playin' uh, how long you're plannin' on stayin' in Lickin' Crick. Cause you see folks in the village are kinda' riled up since you moved in here. I mean, seein' the way you live... out here in the forest, with no proper way of supportin' yourself. And dressin' like you do.

JOHNNY

Go on.

HIRAM

So we've come to ask you to move on.

BISHOP PAINE

We've come to tell you to move on.

JOHNNY

I see. And what if I ain't ready to move on?

HIRAM

We're hopin' you'll be reasonable -- seein' how y'ain't welcome here an' all.

SONG: GO

GO. DON'T YOU THINK YOU'D BETTER GO?
MAKE MY TOWN MIGHTY HAPPY
PACK YOUR BAG, MAKE IT SNAPPY, GO.

BISHOP PAINE

Don't hang back, Hiram. Say what you got to say.

HIRAM

All right, all right.
QUIT, DON'T YOU THINK IT'S TIME TO QUIT?
TIME TO QUIT ALL THIS TALKIN'
TIME THAT YOU STARTED WALKIN'

ED

GIT!

HIRAM

LEAVE. EVERYONE WANTS YOU TO LEAVE.
FOLKS 'ROUND HERE HAVE HAD ENOUGH

ED

WE DON'T BUY THAT APPLE GUFF

HIRAM

PACK YOUR BLACK AND SEEDS AND SACK AND LEAVE.
DON'T WAIT TILL THE DEW HAS DRIED.
FOLKS GET ITCHIER EVERY DAY
TIME THAT YOU WERE ON YOUR WAY

HIRAM/ED

IF YOU'D RATHER WALK THAN RIDE AWAY

HIRAM

RIDIN' ON A RAIL IS HARD

ED

'SPECIALLY WHEN YOU'VE JUST BEEN TARRED
PITCH AND FEATHERS MAKE YOU SMART

HIRAM/ED

DON'T YOU THINK THAT YOU'D BETTER START?

JOHNNY

I'm touched by your concern for me. And I had
been thinkin' about leavin'. An' I had been
thinkin' about stayin'. But something that
happened this afternoon may have made it clear
to me.

HIRAM/ED/BISHOP PAINE

(talking all at once)

That's good. That's the right decision. Good.

JOHNNY

I'm stayin'.

Hiram, Bishop Paine, and Ed are
thunderstruck.

BISHOP PAINE

How can you stay where you know you're not wanted?

JOHNNY

I guess it depends on who doesn't want me to stay, Isaac. And who does.

BISHOP PAINE

Bishop Isaac. Uh, Bishop Paine. This could have serious consequences, Mr. Chapman.

JOHNNY

I agree, Isaac. I just don't know who for.

BISHOP PAINE

Consider yourself warned.

JOHNNY

And Michael warned him, "If you don't run for your life tonight, tomorrow you'll be killed."

BISHOP PAINE

What? Oh, uh, Leviticus, no, uh...

JOHNNY

One Samuel nineteen eleven, *Bishop Paine*.

BISHOP PAINE

We'll be having a town meeting tomorrow to discuss your future, Mr. Chapman.

JOHNNY

Let me know how it turns out, Isaac. And you can call me Johnny.

The Bishop, Ed, and Hiram leave in a huff.

JOHNNY (cont'd)

(watches them leave, then shakes his head, throws his hands up in the air in frustration, and talks to himself)

There you go again. Now why did you do that? You know you can't stay here. The little voice again, I guess. Can't help myself. Just like back in Leominster. But how can I leave Katie? Is she my destiny? God knows she could be. But Do I go this far and no farther?

(stands and paces excitedly)

But what if... what if I really could get her to come with me?

SINGS

KATIE DEAR

THERE'S SO MUCH TO SEE
AND SO MUCH TO DO
COME WITH ME

Lights fade down as he sings.

EXT. THE TOWN SQUARE IN LICKIN' CREEK - DAY

Stage left we see the inside of Meg Zimmer's. Stage right we see The Commons. Meg Zimmer and a group of townspeople are sitting at picnic type tables and talking. A few more: MR. AND MRS. JACKSON, MR. AND MRS. DUNLEVY, MRS. WHITTICOMBE, and JOANIE JACKSON (an attractive 17-year old girl) are sitting with them, in the square.

MEG ZIMMER

Well, so what do you think so far?

MRS. JACKSON

Of Licking Creek? Seems nice enough.

JOANIE JACKSON

Not like home, though.

MRS. JACKSON

Well, it could be. We've only been here less than two months. We have to give it time.

JOANIE JACKSON

Well, we have plenty of that. Time, I mean.

MRS. DUNLEVY

It's just the memories. Pictures and sounds and feelings I love to remember.

SONG: BLESSED HILLS OF HOME

Mrs. Dunlevy starts to sing, and the others join in.

MRS. DUNLEVY (cont'd)

MEMORIES I LOVE.
COWBELLS IN THE MORNING AIR.
PICKET FENCES EVERYWHERE.
MEMORIES OF HOME.

MRS. JACKSON
GREEN AND DISTANT HILLS.
SUMMER NIGHTS AND AUTUMN DAYS.
DAFFODIL IN SWEET BOUQUETS,
ON BLESSED HILLS I LOVE.

ALL FOUR WOMEN
SHINING IN MY MEMORY -- GREEN, GREEN HILLS OF HOME.
SOFT AND SWEET, THEY CALL TO ME.
BLESSED HILLS OF HOME.

(As the song progresses, five more women join in, each spotlighted in turn from a separate area of the stage. Meg listens for a moment, then goes into the store.)

MEMORIES I LOVE.
ORCHARDS SET IN CAREFUL ROWS.
CHEERY SMILES AND BRIGHT HELLOS.
BLESSED HILLS OF HOME.

COULD THESE HILLS REPLACE IN TIME,
GREEN, GREEN HILLS OF HOME.
MEMORIES THAT CROWD MY MIND.
BLESSED HILLS OF HOME.

PERHAPS THE DAY WILL COME,
WHEN WE CAN STAND BENEATH THE TREES,
GAZING UP AND THINK OF THESE,
GREEN, GREEN HILLS AS HILLS OF HOME --
BLESSED HILLS OF HOME.
BLESSED HILLS OF HOME.

Lights go up on the inside of the store, where Meg is talking to Hiram.

MEG ZIMMER
I still don't see what all the fuss is about.
Those two boys... for heaven's sake.

The Bishop and Ed appear stage right and stride through the town into Zimmer's. The townspeople outside hurry after him.

MEG ZIMMER (cont'd)
Why can't you and His Godly Self try to be a little more neighborly?

HIRAM
Neighborly? Godly self? I swear, Meg. You can't go on talking like that. He might hear you.

Hiram, taking a big drink of whiskey, fails to notice The Bishop entering and crossing to their table.

MEG ZIMMER

Oh, howdy, Bishop. We was just talking about you.

Hiram chokes on his drink, spits half of it out in surprise, and tries to hide it, pushing it over to Meg, as if it were hers. Conversation stops at other tables, whiskeys are shoved away, and the atmosphere becomes very stilted and quiet. Ed is pounding Hiram on the back to still his coughing.

HIRAM

All right, all right. Everyone quiet down. Quiet. QUI... er, thank you. Purpose of this here meeting is to figure out what to do about those two strangers. As you know...

MEG ZIMMER

Why does anything need to be done? What in tarnation have they done to us?

HIRAM

Now, Meg. Remember what we...

BISHOP PAINE

The bible says "Be sober; be vigilant, because your adversary, the devil, as a roaring lion walketh about seeking whomsoever he might devour."

MEG ZIMMER

Lion, my sainted aunt. You're seein' lions where there ain't nothin' but a couple of harmless cubs.

BISHOP PAINE

(ignoring Meg and speaking to the congregation)

What's most troubling to me is they seem to worship no God at all. Unless it's the God of the forest and animals. A pagan God. A false God. And the Lord said "Do not worship false Gods!"

The Bishop pulls out his bible and thumbs through it.

Outside Zimmer's we see Johnny and TJ enter the town square. They look around at the empty square, and TJ walks over, looks in a window, and immediately ducks. He looks at Johnny and pantomimes that The Bishop is inside.

BISHOP PAINE (cont'd)

Let us remember how the true God, the one God, treated those who worshipped false Gods. Here in the book of Daniel. The story of Nebuchadnezzar. "Now King Nebuchadnezzar made an image of gold, ninety feet high and nine feet [a] wide, and set it up on the plain of Dura in the province of Babylon. He then summoned the satraps, prefects, governors, advisers, treasurers, judges, magistrates and all the other provincial officials to come to the dedication of the image he had set up. So the satraps, prefects, governors...

As The Bishop drones on, Meg can't take any more, gets up and goes outside, where she sees Johnny and TJ. As soon as Meg gets outside, the action continues inside, but no sound is heard.

JOHNNY

Miz Zimmer! Top of the mornin' to you. Beautiful day to be outside.

MEG ZIMMER

A whole lot more beautiful than inside. What'r you two doin' here, anyway? While the whole town's inside trying to figure out how to get rid 'a you?

JOHNNY

So that's what they're doin' in there?

MEG ZIMMER

Well, there're only a couple of misguided souls tryin' ta get rid of you right now, but the Bishop's shore tryin' to get the rest of 'em involved. Talkin' about false Gods. Goin' on now about Nebakad... Neckerbud...

JOHNNY

Nebuchadnezzar?

MEG ZIMMER

That's the one.

JOHNNY

And the burnin', fiery furnace? That's one 'a my favorites.

SONG: FRESH FROM HEAVEN

How he built this graven idol, ninety feet tall and nine feet wide. Built it of solid gold.

TJ

No! Solid gold?

JOHNNY

Solid gold.

(knocks on the imaginary idol and we hear a "clang.")

And then commanded the people at the sound of the horn and pipe to fall to their knees and worship this false God.

Meg and TJ are captivated by the spell Johnny is weaving.

Well, not Shadrach. And not Meshach. And not Abednego. Why, they'd face the burnin' fires 'fore they'd bend that low.

MEG ZIMMER

Good for them! Brave children.

JOHNNY

Well, King Nebuchadnezzar had also built himself a huge furnace and stoked it with the hottest woods in the land. And for Shadrach, Meshach and Abednego, he stoked those fires seven times hotter than usual.

TJ

Seven times hotter?

JOHNNY

Seven times. And then King Nebuchadnezzar commanded some of the strongest soldiers in his army to tie up Shadrach, Meshach and Abednego and throw them into that blazing furnace.

TJ/MEG

Oh, no!

MEG ZIMMER

And those poor boys burned up because they wouldn't worship that false God?

JOHNNY

Not exactly. You see...

(as he talks the next few words, his voice
becomes more lyrical - almost singing)

The Lord sent down the word from heaven, and
delivered 'em safe from harm. They stepped
from the fiery furnace barely warm.

TJ/MEG

God bless! All right!

JOHNNY

And you know what the word was that saved them?
The word was love, love, love that cooled the
fires. Love from on high, the kind that never
tires.

FALLIN' LIKE RAIN FROM GOD ABOVE...
LOVE, LOVE, LOVE, LOVE,
FRESH FROM HEAVEN
HEAVENLY LOVE!

Y'know, another thing about love -- it's
catchin'. Let it into your heart and before
you know it, love starts spreadin' out to other
folks.

Katie, looking out the window,
sees what's going on, and sneaks
out to join Johnny, Meg and TJ.
Some of the other townspeople,
seeing her leave, start to get up
and sneak out also. The Bishop
doesn't notice, because he has his
nose stuck in the bible. Hiram
becomes increasingly flustered and
nervous as he sees the flock
disappearing, but is afraid to say
anything -- he also keeps Ed from
saying anything.

JOHNNY (cont'd)

Jus' like Joseph -- sold as a slave by his
brothers when he was just a child. Yet when he
was King of Egypt and they came to him, he
smiled.

'CAUSE THE LORD SENT DOWN THE WORD FROM HEAVEN
TO TURN THE OTHER CHEEK.
AND GIVE THE AID AND COMFORT THAT THEY SEEK.

AND THE WORD WAS LOVE, LOVE, LOVE,
MAKES YOU WANTA SHOUT.

LOVE FROM WITHIN YOUR HEART, SPREADIN' OUT
FALLIN' LIKE RAIN FROM GOD ABOVE.

TJ/MEG/KATIE/JOHNNY
LOVE, LOVE, LOVE, LOVE

JOHNNY
FRESH FROM HEAVEN

TJ/MEG/KATIE/JOHNNY
HEAVENLY LOVE.

This is starting to turn into an
old fashioned gospel revival.
People starting to clap, sway,
sing. More and more join Johnny,
until eventually only The Bishop,
Hiram, and Ed are left inside.

JOHNNY
AND IT WAS LOVE, LOVE, LOVE, FILLED THE LION'S DEN
LOVE THAT CAME TO SAVE OLD DANIEL'S SKIN

ALL
FALLIN' LIKE RAIN FROM GOD ABOVE.
LOVE, LOVE, LOVE, LOVE,

JOHNNY
FRESH FROM HEAVEN

ALL
HEAVENLY LOVE.

JOHNNY
God's heart was so full of love he sent his
only son to walk among us. One day Jesus came
upon a widowed mother readyin' to bury her only
son. His heart so filled with love and
compassion that he commanded: "Young man, I say
to you arise!" And the young man sat straight
up before their eyes.

'CAUSE THE LORD SENT DOWN THE WORD FROM HEAVEN
TO GIVE HER BACK HER BOY
TURNIN' ALL THAT SADNESS INTO JOY.

ALL
AND THE WORD WAS LOVE, LOVE, LOVE

JOHNNY
BROUGHT HIM BACK TO LIVIN'
LOVE ALL POWERFUL, ALL FORGIVING

ALL
FALLIN' LIKE RAIN FROM GOD ABOVE
LOVE, LOVE, LOVE, LOVE

JOHNNY
FRESH FROM HEAVEN,

ALL
HEAVENLY LOVE!

JOHNNY
Then there was the time when the disciples of
Jesus was bein' tossed around by a storm at
sea. They was scared.

ALL
Scared!

JOHNNY
At their wit's end.

ALL
Wit's end!

JOHNNY
When they saw someone walkin' toward 'em.
Right on top of the water! Soothin' the waves
and holdin' back the wind.
(Johnny asks the question slowly and
dramatically)
Well, what do you think up and happened then?

MEG ZIMMER
The Lord sent down the word from Heaven.

JOHNNY
Right!
JESUS WALKED UP TO THAT BOAT
STILLED THE STORM AND KEPT 'EM ALL AFLOAT.

ALL
AND THE WORD WAS LOVE, LOVE, LOVE, HELD UP HIS FEET
LOVE ALL POWERFUL, PURE AND SWEET,
FALLIN' LIKE RAIN FROM GOD ABOVE...
LOVE, LOVE, LOVE, LOVE

JOHNNY
FRESH FROM HEAVEN

ALL
HEAVENLY LOVE.

JOHNNY
AND IT WAS LOVE, LOVE, LOVE, MADE THE WATER WINE
LOVE ALL MERCIFUL, ALL DEVINE

ALL
FALLIN' LIKE RAIN FROM GOD ABOVE

LOVE, LOVE, LOVE, LOVE
LOVE, LOVE, LOVE, LOVE
LOVE, LOVE, LOVE, LOVE
LOVE, LOVE, LOVE, LOVE
LOVE, LOVE,
HEAVENLY LOVE!

All are now totally immersed in the music and the message: hand-slapping, foot-stomping, singing, and dancing.

Meanwhile, The Bishop has noticed what's going on, and has taken a disgusted peek out of the window.

After the applause, the lights go down on the town square and the sound comes back in Zimmer's.

BISHOP PAINE
Fresh from Heaven, indeed.

HIRAM
What'r we goin' to do, Bishop? The townsfolk'll never shun him now.

BISHOP PAINE
He's woven his web of evil around their hearts.
Oh, he's very, very good, very convincing.

(MORE)

BISHOP PAINE (CONT'D)

Time to put the fear of God back in the
citizens of Lickin' Creek.

The Bishop moves behind the
lectern, picks up the "call to
meeting" bell, and rings it
vigorously. The townspeople begin
to straggle back in. The bishop
waits for the hall to fill, then
holds up his bible and starts to
preach.

BISHOP PAINE (cont'd)

Let me tell you about God.

SONG: THE CONFRONTATION

OH, HOW SMUG YOU SIT.
PRIDE IN YOUR FACE
LUST IN YOUR HEART.
HYPOCRITE!
CREATURE OF SLOTH.
SQUASH!
LIKE A BUG
AS YOU SIT HE WILL SMITE YOU.
TEAR OUT YOUR SOUL
LIKE A NUT FROM A SHELL
AND FLING YOU DOWN IN THE DARKEST DEPTHS
OF AN EVERLASTING, GHASTLY HOLE
THE FIERY PITS OF HELL!

A FEW OF THE CONGREGATION

A-A-A-A-MEN

BISHOP PAINE

LET ME TELL YOU ABOUT GOD
WIND AND THUNDER
A LIGHTNING BOLT
A CRACKING EARTHQUAKE
READY TO SHAKE
THIS WORLD ASUNDER

A FEW OF THE CONGREGATION

A-A-A-A-MEN

BISHOP PAINE

LET ME TELL YOU ABOUT GOD.
THINK HE'S A KIND, WHITE-HAIRED OLD MAN
SITTIN' UP THERE WITH OUTSTRETCHED HANDS
JUST WAITING TO GATHER YOU INTO THE FOLD?
THINK HE'LL SHUT HIS EYES
TO THE LIES IN YOUR HEART?
THE SPOTS ON YOUR SOUL?
TO YOUR PRIDE?

WELL, A PROUD MAN'S SOMETHING GOD CAN'T ABIDE.
HE'LL RISE UP IN HIS TERRIBLE WRATH
AND SMITE YOU DOWN
IF YOU LEAVE THE PATH

HIRAM

Let's all sing together!

THE CONGREGATION

WE ARE WORKING IN THE VINEYARDS OF THE GOD ALMIGHTY,
LABORING AND SUFFERING IN THE SERVICE OF THE LORD.
AND BITTER THOUGH THE GRAPES WE PLUCK,
AND SOUR THOUGH THE WINE WE SUCK,
STILL OUR WAY IS FILLED WITH LIGHT...
WE KNOW WE WILL ESCAPE THE FIERY SWORD.

BISHOP PAINE

NOW IT SEEMS WE HAVE AN APPLE PLANTER AMONG US.
AND AS I REMEMBER, AN APPLE HUNG US.
PLANTED THE SEED OF EVIL IN MEN,
LOST US THE JOYS OF PARADISE,
DAMNED US IN THE ALMIGHTY'S EYES
NOW WE MAY NEVER SEE HEAVEN AGAIN!

WHAT WAS THE SIN? ENVY!
ENVY GOT US IN THE SPOT WE'RE IN.
AND GOD ROSE UP IN HIS TERRIBLE WRATH --
SMOTE THEM DOWN
FOR LEAVING THE PATH.

HIRAM

Once again, now.

THE CONGREGATION

SONG: WORKING IN THE VINEYARDS

WE ARE WORKING IN THE VINEYARDS OF THE GOD ALMIGHTY,
LABORING AND SUFFERING IN THE SERVICE OF THE LORD.
AND BITTER THOUGH THE GRAPES WE PLUCK,
AND SOUR THOUGH THE WINE WE SUCK,
STILL OUR WAY IS FILLED WITH LIGHT...
WE KNOW WE WILL ESCAPE THE FIERY SWORD.

Johnny ambles in, catching Bishop
Paine's attention, who turns to
him.

BISHOP PAINE

So you claim to be a man of God, do you, Mister Chapman? A little timid God, is he? Dwells in the forest tending the trees and vermin?

JOHNNY

My God's same as yours, Bishop. Yea, he lives in the forest, on the mountain tops, in the rivers, even here in Lickin' Crick. Because He's one God, to all men and all things. And we are his children. Not His servants, but his children. You, Bishop, and me, and everyone. All children of a loving God, one who loves each and every one of us as His own.

SONG: CHILD OF GOD

THE SUN WOKE ME THIS MORNING
SLIPPING BRIGHT AND GOLDEN
OVER ONE OF GOD'S GREEN HILLS
BENEATH ME AND AROUND ME
A THOUSAND CREATURES STIRRED
TO GREET THE COMING DAY

I COULD NOT MOVE
I LAY BEWILDERED
GRATEFUL FOR THE GREEN BELOW
THE BLUE ABOVE
KNOWING GOD HAD MADE HIS WORLD
A MIRACLE OF LOVE.

I AM A CHILD OF GOD
HE LOVES ME AS HIS OWN.
FLESH AM I, OF HIS FLESH
AND BONE OF HIS BONE.
JESUS IS WITHIN ME
BENEATH ME AND ABOVE
EVERYWHERE I TURN I SEE A GOD OF LOVE
EVERYWHERE I TURN I SEE A GOD OF LOVE.

THEN I THOUGHT ABOUT A FATHER
SO LOVING AND FORGIVING
HE'D GIVEN UP HIS ONLY SON
GIVEN UP HIS ONLY SON
TO FREE THE CREATURES HE HAD MADE
GIVEN UP HIS SON FOR ME.

THAT HOLY MYSTERY
FILLED ALL MY PRAYERS WITH THANKS
I LAY AND PRAISED THE GOD ABOVE
KNOWING HE HAD MADE HIS WORLD
A MIRACLE OF LOVE.

I AM A CHILD OF GOD
HE LOVES ME AS HIS OWN.

FLESH AM I, OF HIS FLESH
AND BONE OF HIS BONE.
JESUS IS WITHIN ME
BENEATH ME AND ABOVE
EVERYWHERE I TURN I SEE A GOD OF LOVE
EVERYWHERE I TURN I SEE A GOD OF LOVE.

A FEW OF THE CONGREGATION

A-A-A-MEN.

BISHOP PAINE

Children of God? Blasphemy! I see no divinity
in you, Jonathan Chapman, nor a word of truth.
Brothers and sisters -- beware of imposters who
multiplieth words without knowledge.
Wickedness be sweet in his mouth, though he
hide it under his tongue.

LET ME TELL YOU ABOUT GOD.
TELL YOU WHY HE PUT US HERE.
TRIAL BY FIRE! PURGATORY!
THIS WRETCHED WORLD IS A PATH TO GLORY.
WE ARE SERVANTS OF THE LORD,
TWISTING AND TURNING IN HOLY FEAR
OF HIS WORD AND HIS FACE AND HIS FIERY SWORD.
AND I WARN YOU, DO NOT STRAY.
VENGEANCE IS HIS. HE WILL REPAY.

GOD WILL RISE IN HIS TERRIBLE WRATH
AND SMITE YOU DOWN
IF YOU LEAVE THE PATH.

THE BISHOP AND THE CONGREGATION

WE ARE WORKING IN THE VINEYARDS OF THE GOD ALMIGHTY,
LABORING AND SUFFERING IN THE SERVICE OF THE LORD.
AND BITTER THOUGH THE GRAPES WE PLUCK,
AND SOUR THOUGH THE WINE WE SUCK,
STILL OUR WAY IS FILLED WITH LIGHT...
WE KNOW WE WILL ESCAPE THE FIERY SWORD.

JOHNNY

(begins singing in counterpoint to the
pastor and his flock)

I AM A CHILD OF GOD
HE LOVES ME AS HIS OWN.
FLESH AM I OF HIS FLESH
AND BONE OF HIS BONE.
JESUS IS WITHIN ME
BENEATH ME AND ABOVE

EVERYWHERE I TURN I SEE A GOD OF LOVE
EVERYWHERE I TURN I SEE A GOD OF LOVE.

A duel now begins, with Bishop Paine providing his viewpoint of God and Johnny answering with his. As it progresses the congregation slowly comes around to Johnny's version.

BISHOP PAINE
WE WERE PUT HERE TO SERVE GOD!

JOHNNY
WE WERE PUT HERE TO LOVE HIM!

BISHOP PAINE
WE ARE HIS SERVANTS!

JOHNNY
WE ARE HIS CHILDREN.

BISHOP PAINE
HE IS OUR MASTER!

JOHNNY
HE IS OUR FATHER.

BISHOP PAINE
WE MUST FEAR HIM!

JOHNNY
WE MUST LOVE HIM.

BISHOP PAINE
GOD SMOTE SODOM AND GOMORRAH!

JOHNNY
GOD GAVE US HIS ONLY SON.

BISHOP PAINE
GOD DENIED ADAM AND EVE PARADISE!

"APPLESEED!"

82.

JOHNNY
HIS SON REDEEMED US.

BISHOP PAINE
AN EYE FOR AN EYE, GOD SAID!

JOHNNY
GOD SAID TURN THE OTHER CHEEK.

THE CONGREGATION
A-A-MEN.

BISHOP PAINE
GOD DESTROYED THE WORLD BY FLOOD!

JOHNNY
HIS SON FORGAVE HIS EXECUTIONERS.

BISHOP PAINE
HE MADE THE STINGING BUG TO TORMENT US.

JOHNNY
...TO GIVE US HONEY!

BISHOP PAINE
HE SENDS THE THUNDERSTORMS!

JOHNNY
AND THE SPRING RAINS.

BISHOP PAINE
HE SENDS THE TIDAL WAVE.

JOHNNY
HE IRRIGATES THE LAND.

BISHOP PAINE
HE GIVES US SICKNESS.

JOHNNY
HE GIVES US HEALTH.

DEATH. BISHOP PAINE

LIFE. JOHNNY

HELL! BISHOP PAINE

AND HEAVEN. JOHNNY

I AM AFRAID. BISHOP PAINE

I AM EXULTANT! JOHNNY

GOD IS A GOD OF WAR! BISHOP PAINE

THE LORD IS MY SHEPHERD. JOHNNY

A-MEN. A-MEN. THE CONGREGATION

Now begins the counterpoint in earnest, with much of the congregation singing with Bishop Paine to start, but as the song proceeds, all of the congregation except Hiram and Ed are singing Johnny's version.

BISHOP PAINE, HIRAM, AND MOST OF
THE CONGREGATION
WE ARE WORKING IN THE VINEYARDS OF THE GOD ALMIGHTY,
LABORING AND SUFFERING IN THE SERVICE OF THE LORD.
AND BITTER THOUGH THE GRAPES WE PLUCK,
AND SOUR THOUGH THE WINE WE SUCK,
STILL OUR WAY IS FILLED WITH LIGHT...
WE KNOW WE WILL ESCAPE THE FIERY SWORD.

JOHNNY AND A FEW OF THE
CONGREGATION

I AM A CHILD OF GOD
HE LOVES ME AS HIS OWN.
FLESH AM I OF HIS FLESH
AND BONE OF HIS BONE.
JESUS IS WITHIN ME
BENEATH ME AND ABOVE
EVERYWHERE I TURN I SEE A GOD OF LOVE
EVERYWHERE I TURN I SEE A GOD OF LOVE.

By the end of the song most of the townspeople are won over to Johnny's side, gathering around him. They all walk out together, still humming, singing, etc.

Bishop Paine watches grimly. When they've all left, he takes Hiram by the arm and leads him toward the back of the hall.

BISHOP PAINE

I have a little surprise for Mister False
Prophet Appleseed Chapman.

The Bishop opens a door.

BISHOP PAINE (cont'd)

Come in, boys.

The slavechasers enter, looking very evil and threatening. Hiram and Ed shiver at the sight.

BISHOP PAINE (cont'd)

These gentlemen tracked our friends here, all the way from Marietta. Just got here this afternoon. Turns out that upstanding black friend of Chapman's is not only a runaway slave. He's also a thief.

(to the slavechasers)

Good news. We know just who you're looking for.
And just where to find him.

The curtain falls, ending Act One.

ACT TWO

SCENE II, 1

THE PIKE PLACE. THE SLAVECHASERS ENTER AS APRIL IS COMING THROUGH THE FRONT DOOR.

APRIL

I won't be long, momma. Just get a few things from Zimmer's.

FIRST SLAVECHASER

Well, looka here. Where ya' off to? Meet your black cow-thievin' runaway?

APRIL

What business is it of yours where I go?

FIRST SLAVECHASER

(grabbing her)

I'm making it my business. Now, where is he?

APRIL

Where's who?

FIRST SLAVECHASER

(twists her arm cruelly)

You know who I mean.

APRIL

I don't know where he is. Why you want him, anyway?

SECOND SLAVECHASER

We got a lot 'a money tied up in that black boy.

APRIL

Is that all you want? Money? How much he worth to you?

FIRST SLAVECHASER

Whatta you care?

APRIL

What if I could pay you what he's worth to you? Then you'd leave him alone? Go back where you came from?

FIRST SLAVECHASER

Well, now...

SECOND SLAVECHASER

Wait a minute, Ray. We can't...

FIRST SLAVECHASER

Shut up! Let me think for a minute.
(to April)
How much money you got?

APRIL

Me and my Momma got thirty-eight dollars saved.
(pulls some change out of her pocket)
Uh, thirty-nine dollars and fifty, fifty-seven cents.

FIRST SLAVECHASER

Let's see it.

APRIL

We got a deal?

FIRST SLAVECHASER

Let's see the money first.

APRIL

An' if I give you the money, you give me a bill of sale?

FIRST SLAVECHASER

You write it out, we'll give it to you.

APRIL

I'll own TJ free and clear?

FIRST SLAVECHASER

Free and clear.

April turns and goes into the house.

SECOND SLAVECHASER

You lost your damn mind? They're payin' us three hundred dollars for that runaway. You're gonna sell him for thirty-nine dollars?

FIRST SLAVECHASER

You're dumber than a barrel stave. We're gonna' take that money, then go find that runaway and take him back to Virginny.

SECOND SLAVECHASER

Why don't we just take the money, then? Why go through all this mumbo jumbo?

FIRST SLAVECHASER

Because that's too messy. Get the Bishop, the townspeople, God knows who else riled up. This way it's just her. Who's gonna' listen to her?

APRIL

(coming out of the cabin lugging a big kettle. Sets it down.)

Here it is. thirty-nine dollars and fifty-seven cents. An' here's the bill 'a sale.

(shows the first slavechaser a scrap of paper, then reads it to him)

As of this day Thomas Jefferson Springer is the property of Miss April Pike. For thirty-nine dollars and fifty-seven cents received we release all claim to said person.

(offers it to them with a pencil)

Here. Sign it.

FIRST SLAVECHASER

(takes it, licks the pencil, and makes an obvious "x")

APRIL

Write your name down there.

FIRST SLAVECHASER

(tekes the pencil and paper, squints at it, holds the paper up to the sun, then hands it back to April)

Here, you write it.

APRIL

Well, gimme it. What's your name?

FIRST SLAVECHASER

Ray Smith.

APRIL

(starts writing)

Smith? You sure that's your name?

FIRST SLAVECHASER

Sure I'm sure. Had it for nigh onto 45 years, now.

APRIL

Okay. Here's the money. Now get outta Licking Crick and don't come back. You don't got no business here no more.

FIRST SLAVECHASER

(empties the kettle into his backpack, then takes his hat off and bows)

Yes, little missy. Sure, little missy. We're goin'.

(reaches out and chucks her under the chin)

Less you got a good reason for us to stay.

APRIL

Take your nasty hands off of me.

FIRST SLAVECHASER

No harm done. Maybe we'll see you down the road.

APRIL

I doubt it.

SECOND SLAVECHASER

(menacingly)

Count better be right, too, or you'll see us again mighty quick.

APRIL

It's right.

The slavechasers start walking off, and April goes back toward the cabin door.

FIRST SLAVECHASER

(his voice fading as they walk away)

If the count's right? How would you know? You can't count past four.

SECOND SLAVECHASER

(his voice trails off as they walk)

Can too. Got fingers and toes, ain't I?

SCENE II,2

JOHNNY AND TJ'S CLEARING. JOHNNY IS TENDING THE SEEDLINGS. AFTER A MOMENT, KATIE APPEARS.

KATIE

(looks around for him)

Johnny?

JOHNNY

Katie! Over here.

She comes to him, and they embrace.

JOHNNY (cont'd)

You shouldn't be here.

KATIE

I had to come. I think Bishop Paine is planning something bad. I overheard Hiram talking to Pa. Said the Bishop had another trick up his sleeve. But he wouldn't say what it is.

JOHNNY

Oh, the Bishop. Hang him. Who cares what tricks he has up his sleeve?

KATIE

He's evil.

JOHNNY

Evil, but harmless enough. Full of hot air and damnation.

SCENE II,3

The Pike place. April is going in the door. The slavechasers are just disappearing. TJ waits until he's sure they're gone, then goes to the front door and knocks quietly.

TJ

(whispering)

April? April! You in there?

APRIL

(appears, one hand behind her back)

I'm right here.

TJ

What did those two want? They hurt you?

APRIL

They wanted to know where you were.

TJ

What'dja tell 'em?

APRIL

Told 'em nothin'.

TJ

They're plumb nasty. I don't want you talkin' to 'em, or even near 'em. They find out I'm in Lickin' Crick, I'll have to move on right quick.

APRIL

Maybe not.

TJ

What d'you mean, maybe not? They fixin' to take me away, back to Virginny. What's that in your hand?

APRIL

Piece of paper.

TJ

What paper? What's on it?

APRIL

Says "Bill of Sale."

TJ

Bill o' sale? For what?

APRIL

For you, TJ.

TJ

What? You mean you bought me? Bought me from them slavechasers?

APRIL

Now, don't be mad at me.

TJ

You bought me?

APRIL

Says so right here?

TJ

Bought me from them slavechasers?

APRIL

Will you stop saying that? Yes! I bought you! Yes! You're free, TJ. Really free!

TJ

April. Oh, April.
(takes her in his arms)

They kiss, then embrace again.

TJ (cont'd)

I only got one question.

APRIL

What?

TJ

How much you give for me?

APRIL

Oh, TJ. Be serious.

TJ

Okay. Whatcha gonna' do with me?

APRIL

Do with you?

TJ

Now you own me.

APRIL

I don't own you, TJ. Doesn't matter what that paper says, except it says you're free, like every man oughtta be.

TJ

Well, maybe I don't want to be free. Altogether free, that is.

APRIL

What are you tryin' to say?

TJ

It's just, I mean... you've always owned me. Since the first time you kicked me and slapped me upside the head. An' now we got a paper to prove it.

SONG: LOVE IS THE POWER

ALL MY LIFE I'VE FOUGHT TO BE FREE
AND NOW LOOK AT ME
YOU OWN ME.

BOUGHT ME LIKE A SACK OF FLOUR
YOU'VE SHOWN ME
YOU'VE GOT THE POWER.

APRIL

I'VE SPENT MY WHOLE LIFE WAITING FOR YOU
WHAT WENT BEFORE YOU
WOULD BORE YOU

I NEED YOU LIKE A BEE NEEDS A FLOWER
I ADORE YOU
YOU GOT THE POWER

THE MOMENT THAT YOU WALKED THROUGH THE DOOR
YOU STARTED A WAR
INSIDE ME
NOW I NEED YOU EVERY HOUR
BESIDE ME
YOU GOT THE POWER.

TJ

OVERNIGHT MY LIFE TURNED AROUND
I WAS LOST, NOW I'M FOUND
I LOVE YOU

APRIL

HOW SWEET THE WORLD THAT ONCE WAS SO SOUR
I LOVE YOU
LOVE IS THE POWER

APRIL/TJ

THE POWER
THE WORLD IS LOCKED AND LOVE IS THE KEY
JUST LOOK AT ME
I'M FREE NOW.

THIS IS MY LIFE'S SHINING HOUR
I SEE NOW
LOVE IS THE POWER
THE POWER.

They kiss. The lights come up stage left, revealing Johnny and Katie as we left them a few moments ago.

KATIE

Have you thought any more about us, Johnny?

JOHNNY

It's all I think about. I love you, Katie.

KATIE

Then stay.

JOHNNY

I can't. You know that. But won't you come with me?

Now begins the quartet: April and TJ singing LOVE IS THE POWER, Johnny and Katie singing STAY/COME WITH ME.

THE QUARTET: LOVE IS THE POWER AND STAY WITH ME

JOHNNY (cont'd)

STAY/COME WITH ME

KATIE DEAR, THERE'S SO MUCH TO SEE --
AND SO MUCH TO DO. COME WITH ME.
KATIE DEAR, THERE'S MORE THAN JUST THIS --

SO MUCH YOU WILL MISS.
COME WITH ME.

KATIE
JOHNNY, JOHNNY, YOUR SON CRIES --
CRIES FROM IN THE HEART OF ME.
OH, FREE HIM, CAN'T YOU SEE HIM,
STANDING PROUD AND GOLDEN AND FREE?

JOHNNY
CAN'T YOU SEE THIS IS WHAT I MUST DO?
WHAT I MUST BE? COME WITH ME.

KATIE
JOHNNY, MY HEART BEGS ME TO LEAVE.
GO WITH HIM. GO WITH HIM.
BUT I KNOW I CAN'T AND I WON'T.
MY HEAD TELLS ME DON'T GO WITH HIM.

JOHNNY
KATIE, KATIE, I LOVE YOU.
COME AND SPEND A LIFETIME WITH ME.

The counterpoint duet begins now.

JOHNNY (cont'd)
KATIE DEAR, THERE'S SO MUCH TO SEE --
AND SO MUCH TO DO.
COME WITH ME.

KATIE
JOHNNY, JOHNNY
STAY WITH ME
STAY AND WATCH THE WORLD WITH ME
TOGETHER, FOREVER.
THE WAY I'VE ALWAYS
DREAMED IT WOULD BE.
STAY WITH ME.

JOHNNY
CAN'T YOU SEE IT'S WHAT I MUST DO
AND WHAT I MUST BE
COME WITH ME
COME WITH ME
COME WITH ME....

JOHNNY (cont'd)
Oh, Katie. You're the best thing that ever
happened to me. I can see it clearly now. I
can't leave you. I have to be with you.

KATIE

I have to be with you, Johnny. When I'm not, it's like, I don't know, like there's no sunlight, even though there is. And when I'm with you, it's like I've walked into a whole brand new wonderful world. I never felt this way before. It's like I didn't weigh anything, like there's no ground under my feet when I'm coming to see you. It's, it's, I don't know what it is.

JOHNNY

It's love, Katie.

KATIE

How do you know? Have you ever been in love before?

JOHNNY

No, never. But I've read books, and poetry, and it all says love can hit like a bolt of lightning, and leave you stunned and breathless, and make you feel like there's a great big part of you missing whenever she's not with you.

KATIE

That's it. Oh, thank you, Johnny.

SINGS: YOU HAVE BROUGHT ME LOVE

YOU HAVE BROUGHT ME LOVE
FILLED MY EAGER HEART WITH DREAMING
DREAMS OF TWO HEARTS BEATING AS ONE
MY LIFE BEGINS WITH YOU
YOU HAVE BROUGHT ME LOVE.

YOU OPENED THE DOOR
THAT I STOOD BEFORE, WITH LONGING
LONGING FOR A GLIMPSE OF THE SUN
HOW BRIGHT MY LIFE BECOMES
YOU HAVE BROUGHT ME LOVE

AND NOW I FEEL I'M JUST BEING BORN
A ROSE BLOOMING ON A THORN
MY PAST HAS DISAPPEARED
THIS MOMENT'S ALL I'VE EVER KNOWN.

YOU HAVE MADE MY WORLD
BEAUTIFUL AND NEW -- HEAVEN
BLESSED MY DREAMS AND MADE THEM COME TRUE
YOU HAVE BROUGHT ME LOVE
LOVE HAS BROUGHT ME...

KATIE/JOHNNY

YOU

JOHNNY

HAVE BROUGHT ME LOVE
FILLED MY EAGER HEART WITH DREAMING
DREAMS OF TWO HEARTS BEATING AS ONE
MY LIFE BEGINS WITH YOU
YOU HAVE BROUGHT ME LOVE

KATIE/JOHNNY

AND NOW I FEEL I'M JUST BEING BORN
A ROSE BLOOMING ON A THORN
MY PAST HAS DISAPPEARED
THIS MOMENT'S ALL I'VE EVER KNOWN

YOU HAVE MADE MY WORLD
BEAUTIFUL AND NEW -- HEAVEN
BLESSED MY DREAMS AND MADE THEM COME TRUE
YOU HAVE BROUGHT ME LOVE...
LOVE HAS BROUGHT ME YOU.

As the song finishes, they kiss.
The lights go down on them and
come up on April and TJ as the
Slavechasers suddenly appear
again. April screams as she sees
them.

FIRST SLAVECHASER

Well, hello, you black runaway son-of-a-bitch.

SECOND SLAVECHASER

Looks like that old preacher knew what he was
talking about.

TJ

What? You mean Bishop Paine? He set you on me?

FIRST SLAVECHASER

Not exactly. He just told us where to look. And
here you are.

TJ makes a move toward them. The
First Slavechaser pulls out a huge
pistol and brandishes it at TJ.

FIRST SLAVECHASER (cont'd)

Yeah, come on. I'll blow your liver out. We
get the same for you, dead or alive.

APRIL

I paid you good money. You can't do this.

The First Slavechaser steps toward her and backhands her across the mouth. April cries and falls.

FIRST SLAVECHASER

Shut up! Before I decide...

TJ charges them, hits the Second Slavechaser a terrific blow in the face. The First Slavechaser turns and crashes his pistol down on the back of TJ's head, knocking him senseless.

SECOND SLAVECHASER

(holding his nose)

Dad blame! Son of a bitch broke my nose. I'm bleedin' like a stuck pig.

FIRST SLAVECHASER

(throwing him a dirty piece of cloth)

You'll live. Now go get the chains and let's get moving.

The second slavechaser gets up painfully and walks toward the edge of the stage.

APRIL

The chains! No, you can't...

FIRST SLAVECHASER

(points the pistol at her)

We can do anything we dang well please. You want to keep *your* liver, just shut up and lay there.

The lights fade.

SCENE II,4

JOHNNY AND TJ'S CLEARING.

April runs into it, yelling through her tears.

APRIL

Johnny! Johnny!

Johnny comes quickly out of the shelter, followed after a moment by Katie.

JOHNNY

April! What is it? What's happened?

APRIL

Two slavechasers. They've got TJ! Put him in chains, takin' him back to Virginny. Johnny, they can't! I can't lose him now!

JOHNNY

Easy, April. How long ago did this happen?

APRIL

Just now. I ran straight here from our place. They said Bishop Paine told them where to find TJ.

JOHNNY

That nasty... Preacher, my eye. Well, okay. We'll deal with that later. But if they're taking him back to Virginia we know exactly which way they'll be heading.

(he looks in that direction)

KATIE

What are you going to do, Johnny?

JOHNNY

I've got to go see if I can talk some sense into them. Maybe...

(goes into the shelter and comes back with a big buckskin pouch. It's quite big obviously very heavy)

Got over a hundred dollars in here. Maybe...

APRIL

I already tried that. They just took my money and TJ, anyway. They're plain nasty. They liable to kill you, Johnny.

JOHNNY

Two of 'em? One tall and mean as a weasel? T'other round and dumb?

APRIL

How you know that?

JOHNNY

I run into 'em before, up in Marietta. They're mean, all right. But maybe...

(shakes the bag and we hear it clink)

I got to try, anyway. TJ's my friend. He'd do the same for me.

KATIE

I'm going with you.

JOHNNY

No. These two are 'way to dangerous for you to be within a mile of 'em.

(gives her kiss)

Don't worry. I'll be back.

Johnny leaves. Katie waits a few beats, then starts in the same direction.

APRIL

What are you doin'?

KATIE

I'm going.

APRIL

He said no. It's too dangerous.

KATIE

He won't see me. I've lived in these woods all me life.

APRIL

Okay, then I'm goin'with you.

KATIE

No, April.

APRIL

TJ's out there, too.

KATIE

Well, come on, then.

SCENE II,5

A CLEARING IN THE FOREST. THE FIRST SLAVECHASER ENTERS, FOLLOWED BY A SHUFFLING TJ.

FIRST SLAVECHASER

(sitting down on a log)

Time to set a spell. My mouth's plumb full a' dirt.

(pulls out a jug and takes a big swallow,)

There. That's better. Want some, black boy?

TJ

Don't want no whiskey.

FIRST SLAVECHASER

Good. Couldn't have none, anyway.

There's a commotion in the bushes.
We hear Katie yelling, and the
Second Slavechaser appears, with
her in tow.

SECOND SLAVECHASER

Jest like you said, Ray. They was someone
trailin' us. And look who.

In the trees behind everyone, we
see April, hiding. She picks up a
pebble and throws it, hitting TJ
on the head. He rubs it and looks
around to see where it came from.
He sees April hiding in the trees.

TJ

(moving his lips with no sound)
April! What are you...

APRIL

(finger to her lips, shakes her head.)

FIRST SLAVECHASER

Purty nice catch you got there, Earl. What do
you figure we ought to do with her? Way out
here in the wilderness, with no one around?

SECOND SLAVECHASER

I got an idee or two, Ray.

TJ

(tries to get up, but the chains stop him)
Get your hands off of her.

FIRST SLAVECHASER

'Er what?
(hears another noise and pulls out his
pistol)
What's that?

Johnny steps into the clearing.

FIRST SLAVECHASER (cont'd)

Well, looka here, Earl. It's our old friend
the beanpole from Marietta. Seems like I made
him a promise back there.
(takes out his knife)

April steals quietly out of the
trees and makes her way toward
them.

JOHNNY

Look, there's no cause for any trouble.
(holds the bag up with both hands and
shakes it)
I've got more'n a hundred dollars here. What
say I give it to you, you let these three go,
and we all walk away?

FIRST SLAVECHASER

What say I just take that hundred dollars, open
you up like a trout, have some fun with the
missy, here, and still get my three hundred
dollars in Virginny?

April picks up a rock and moves
closer, unnoticed by anyone but
TJ, who tries in pantomime to tell
her not to get any closer. Johnny
finally sees April. As she raises
the rock and takes another step,
Johnny swings the bag of money,
hitting the Second Slavechaser,
who falls to the ground
unconscious. At the same time
April smashes the rock on the
first slavechaser's head, who
grunts and falls over.

JOHNNY/KATIE/TJ

April!

APRIL

Well, I couldn't let him shoot you. Kind of got
accustomed to you.

TJ

That was pretty brave, April. Didn't know you
had it in you.

APRIL

Got a lot in me you don't know about, boy.

TJ

I'm willin' to find out.

JOHNNY

(goes to the First Slavechaser, looks
through his pockets, and pulls out some
keys. Throws them to April.)
Here. Get those chains off of TJ. Let's get out
of here.

April grabs the keys, runs to TJ,
and starts working on the locks.

As she does, the First Slavechaser rises up, semi conscious, and again points the pistol at Johnny.

FIRST SLAVECHASER

(Slurring his words)

Take this, you beanpole son of a bitch.

Katie hears it, spins, and puts herself between the pistol and Johnny.

KATIE

No!

The pistol goes off, the bullet striking Katie in the back. She grabs Johnny, he grabs her. TJ can take no more, and throws his chain around the neck of the First Slavechaser. Putting his knee against the slavechaser's back, her pulls until the slavechaser is dead. The Second Slavechaser sits slowly up, sees the situation, and immediately jumps up, runs away, and disappears.

JOHNNY

Katie! Katie! Oh, no! Katie! Oh, please God, no!

(he holds her in his arms and rocks her)

KATIE

Oh, Johnny. I love you so.
(she dies)

JOHNNY

Katie! Don't go, don't go! Stay with me. Stay with me. Oh, Katie, stay with me.

(cradles her in his arms, presses his head to hers, sobbing)

SCENE II,6

INT. MEG FORD'S HOME IN LICKING CRICK COMMONS - DAY.

Hiram Jr. Is looking out of the window toward The Commons. Meg has gotten up and joined him.

HIRAM, JR.

He doesn't look so good, Grandma. How old is he, anyhow?

MEG ZIMMER/FORD

God knows. I sure don't. But you're right, boy.
Let's go out and see if he needs anything.

The kitchen slides away, opening
to The Commons.

EXT. THE LICKING CREEK COMMONS - DAY

Johnny, now a skinny old man,
barefoot, is sitting on the grass,
as if waiting for something or
someone. Meg Zimmer Ford and Hiram
Jr are walking toward him. Kids
have begun to gather.

FIRST KID

(looking at Meg and pointing to Johnny)
That old man. Every year since I can remember
he comes and sits right here. All day.

MEG FORD

Almost every year since I can remember, too,
Jimmy.

A couple of women -- MRS. JENSEN
and a friend - both new settlers --
walk up to Meg and talk to her.

MRS. JENSEN

Who is he, do you know?

MEG FORD

Oh, it's a long story, Mrs. ...?

FIRST WOMAN

Jensen. That's all right. I'd like to hear it.
Got nothing but time, anyway.

MEG FORD

Mrs. Jensen. His name's Jonathan Chapman. The
woman he loved was killed a long, long time
ago, and he kind of went funny in the head.
Wouldn't believe she was really dead.

MRS. JENSEN

Oh, my. So sad.

MEG FORD

Well, after that he took to the forest looking
for her, calling her name. Started planting
apple trees all over everywhere. Said he was
leaving a trail of trees for her to follow so
she could find him.

(MORE)

MEG FORD (CONT'D)

The Commons, here, is where they first met. So here he comes every year, spends the whole day waiting for her.

FIRST WOMAN

The poor man. Does he not have any shoes?

MEG FORD

Won't wear 'em. Sleeps out under the stars, no tent'r nothin'. Friends with the Indians, and the creatures of the forest. Talk is he's some kind of healer, too.

MRS. JENSEN

That's Johnny Appleseed?

MEG FORD

You heard of him, eh?

MRS. JENSEN

Everybody's heard of Johnny Appleseed. But I thought he was just a fairy tale. Too strange to be true.

MEG FORD

Strange he is, true he be, too.

The kids, hearing her say it's Johnny Appleseed, run to him, calling his name.

JOHNNY

(turning to them)

What is it, children?

HIRAM, JR.

Are you really Johnny Appleseed?

JOHNNY

(scratching his head thoughtfully)

Well, I guess I am. And here's proof.

(digs three apples out of his sack and offers them)

Would you boys like an apple?

The kids thank him ("Sure, Mister Appleseed", "Gee, thanks," etc.) One walks toward Johnny, apple in hand.

SECOND KID

(holding his apple and looking at it quizzically)

Mr. Appleseed?

JOHNNY

Yes, son.

SECOND KID

Where does the apple come from?

JOHNNY

Well, it comes from the apple blossom.

HIRAM, JR.

Well, where does the blossom fum crumb, er come from?

MEG FORD

Hiram Jr.! You boys stop bothering Mr. Chapman!

JOHNNY

It's all right, Mrs. Ford. They're not botherin' me.

(to Hiram, Jr.)

The blossom comes from the tree.

FIRST AND SECOND KID

WELL WHERE DOES THE APPLE TREE COME
SPREADIN' OVER YOU AND ME FROM?

JOHNNY

Where does the apple tree come from? Where does anything good come from? From your heart. From love. Everything starts with love.

AND LIKE AN APPLESEED
LOVE GROWS ONCE IT'S PLANTED
NEEDS A LITTLE SUNSHINE, AND A LITTLE RAIN
THEN LIKE AN APPLE TREE
LOVE WILL BLOSSOM ALL AROUND YOU
SPREAD AROUND TO OTHERS
AND COME BACK TO YOU AGAIN.

HIRAM, JR.

WHERE DOES HAPPINESS COME FROM?

JOHNNY

HAPPINESS COMES FROM GIVING.

NOTHER KID

WHERE DOES GIVING COME FROM?

JOHNNY
FROM YOUR HEART.

HIRAM, JR.
HOW DO YOU START IT GROWING?

JOHNNY
STOP YOUR REAPING, START IN SOWING.
PLOW A MIGHTY FURROW
AND PLANT THE SEED OF LOVE.

FOR LIKE AN APPLE SEED

KIDS
LIKE AN APPLESEED

JOHNNY
LIKE AN APPLESEED

KIDS
LIKE AN APPLESEED

JOHNNY
HAPPINESS MUST BE PLANTED
NEEDS A LITTLE SUNSHINE
AND A LITTLE RAIN
THEN LIKE AN APPLESEED
HAPPINESS SPREADS AROUND YOU

ALL
SPREADS AROUND TO OTHERS
AND COMES BACK TO YOU AGAIN
BACK TO YOU AGAIN...

WHERE DOES THE APPLE COME FROM

JOHNNY
FROM THE APPLE BLOSSOM

ALL
WHERE DOES THE BLOSSOM COME FROM

JOHNNY
FROM THE TREE.

ALL
OH, WHERE DOES THE APPLE TREE COME
SPREADIN' OVER YOU AND ME FROM?
WHERE DOES THE APPLE COME FROM?

JOHNNY
FROM THE APPLESEED.

At the end of the song, Johnny
waves goodbye to the kids and
turns to Meg Ford.

JOHNNY (cont'd)
Well, I guess she's not comin' today, Mrs.
Ford. So I spect I'll be on my way. Good to see
you again.

MEG FORD
Till next year, Mr. Chapman?

JOHNNY
If the good Lord allows. I believe Katie will
be here then. Peace and safety to you.

Johnny starts to leave, then stops
and puts a hand to his head.

MEG FORD
Are you all right, Mr. Chapman? How about a
nice glass of cold apple cider before you go?

JOHNNY
Cider? You know, that might taste... I think
I'll just sit down for another moment till this
dizzy spell passes.

Johnny lies down while Meg Ford
goes into the store. Katie
appears at the edge of the stage.

MUSIC: YOU HAVE BROUGHT ME LOVE

JOHNNY (cont'd)
Katie?

Katie walks over to Johnny and
sits down beside him. Meg returns
with the cider.

MEG FORD

Here, Mr. Chapman. Take a sip of this.

Johnny raises his head a bit and looks at her.

JOHNNY

Katie?

MEG FORD

It's Meg, Mr. Chapman. Meg Ford. Used to be Meg Zimmer, a lifetime ago. Don't you remember?

Katie strokes his hair.

JOHNNY

Oh, Katie. Is it really you at last?

MEG FORD

(worried)

Hiram Jr.? Run quick and get the Springers.

HIRAM, JR.

Yes'm.

(he runs off)

Townpeople, hearing the fright in her voice, seeing Johnny on the ground, begin to gather around.

JOHNNY

It's getting dark, Katie. I can't see you any more.

Katie takes his hand and brings it to her lips.

JOHNNY (cont'd)

Oh, Katie. Stay with me. I can't be without you again. I couldn't stand it. All these years, you've never been out of my mind for a single second. All the apples I've planted, and still not as many as the times I've thought about you. Stay with me, Katie.

An old TJ and April hurry onto the stage and join the gathering crowd around Johnny.

TJ

Johnny!

JOHNNY

TJ. Is that you, dear friend? Why is it so dark? Why can't I see your face?

Katie stands up, still holding Johnny's hand. The crowd gathers around so our view of Johnny is blocked, then the crowd parts enough for the young Johnny to be led by Katie into the commons.

JOHNNY (cont'd)
Oh, Katie. I've missed you so.

They kiss.

JOHNNY (cont'd)
AND NOW I FEEL I'M JUST BEING BORN

KATIE
A ROSE BLOOMING ON A THORN

JOHNNY
MY PAST HAS DISAPPEARED

KATIE
THIS MOMENT'S ALL I'VE EVER KNOWN

JOHNNY/KATIE
YOU HAVE MADE MY WORLD
BEAUTIFUL AND NEW -- HEAVEN
BLESSED MY DREAMS AND MADE THEM COME TRUE
YOU HAVE BROUGHT ME LOVE
LOVE HAS BROUGHT ME YOU.

FINAL CURTAIN

EXTRA SONGS FOR THE CAST TO SING DURING CURTAIN CALLS

"LET THERE BE LOVE"

LET THERE BE JOY
LET THERE BE GLADNESS
FOR EACH GIRL AND BOY
AND NO MORE SADNESS
LET THERE BE SUNSHINE
AND BLUE SKIES UP ABOVE
LET THERE THE GLADNESS AND LOVE

LET THERE BE PEACE
LET THERE BE HARMONY
LET THE WARS CEASE
LET THERE BE LOVE BETWEEN YOU AND ME
LET THERE BE SUNSHINE
AND BLUE SKIES UP ABOVE

LET THERE BE GLADNESS AND LOVE.

WHAT GOOD IS LOVE
IF WE NEVER GIVE IT
WHAT GOOD IF WE STAND ALONE
WHAT GOOD IS OUR LIFE
IF WE NEVER LIVE IT
WHAT GOOD ARE SEEDS UNSEWN.

LET THERE BE JOY
LET THERE BE GLADNESS
FOR EACH GIRL AND BOY
AND NO MORE SADNESS
LET THERE BE SUNSHINE
AND BLUE SKIES UP ABOVE
LET THERE THE GLADNESS AND LOVE

OR

"HE'S A COMING"
(LYRICS TO FOLLOW)